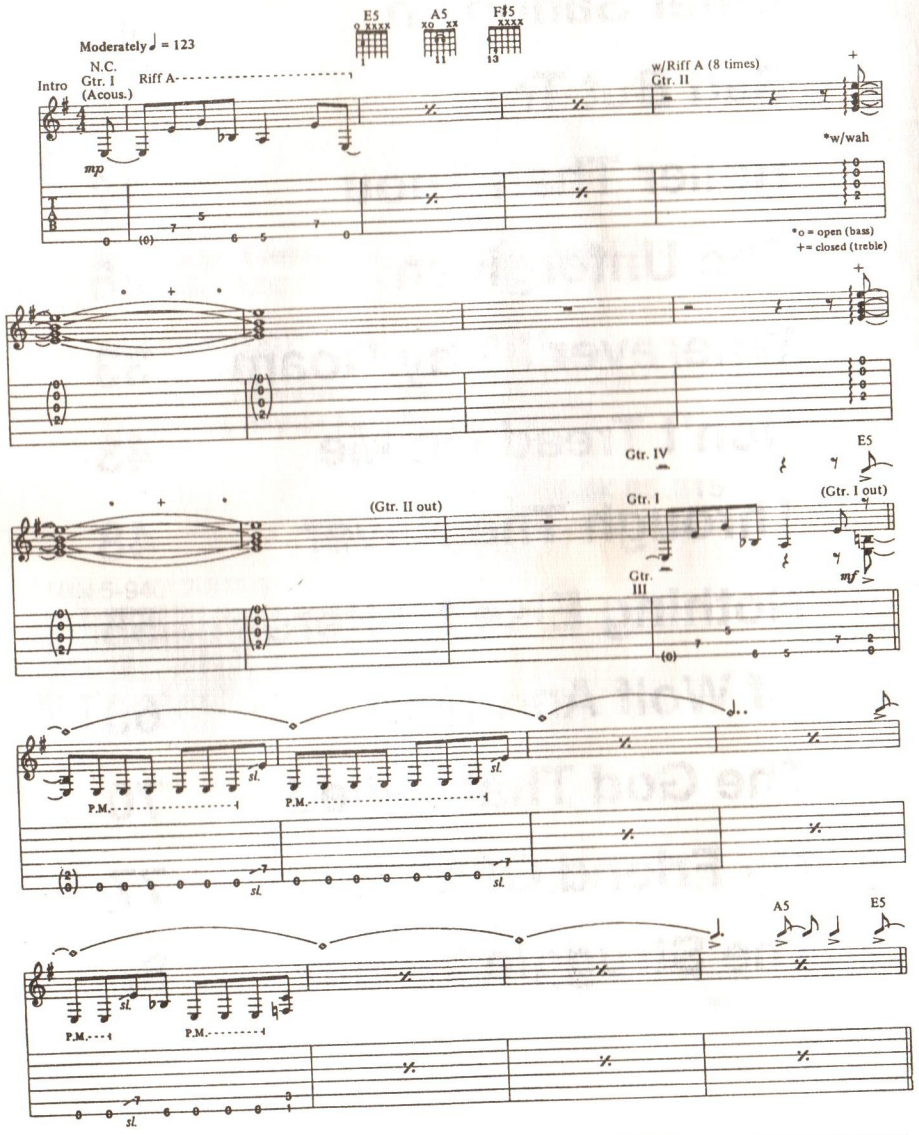
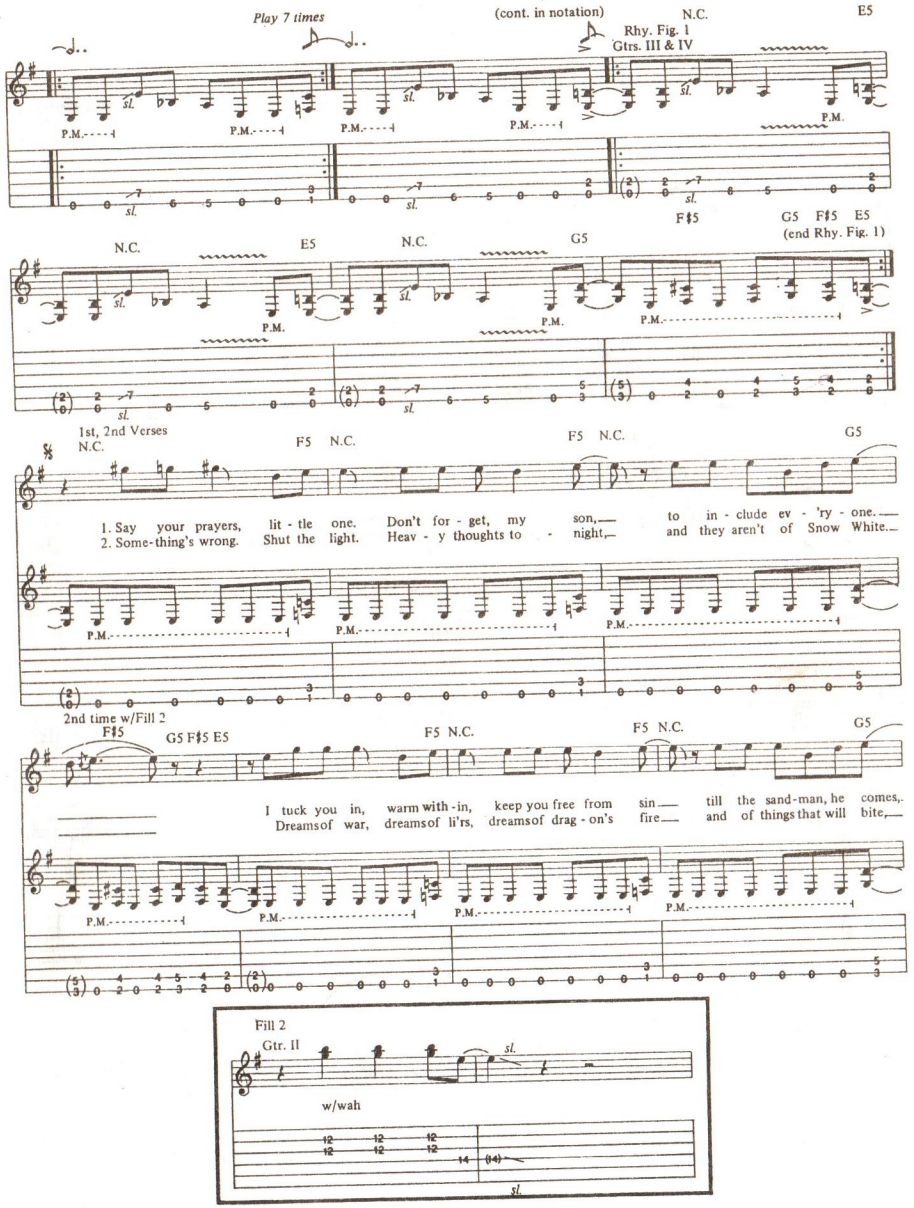
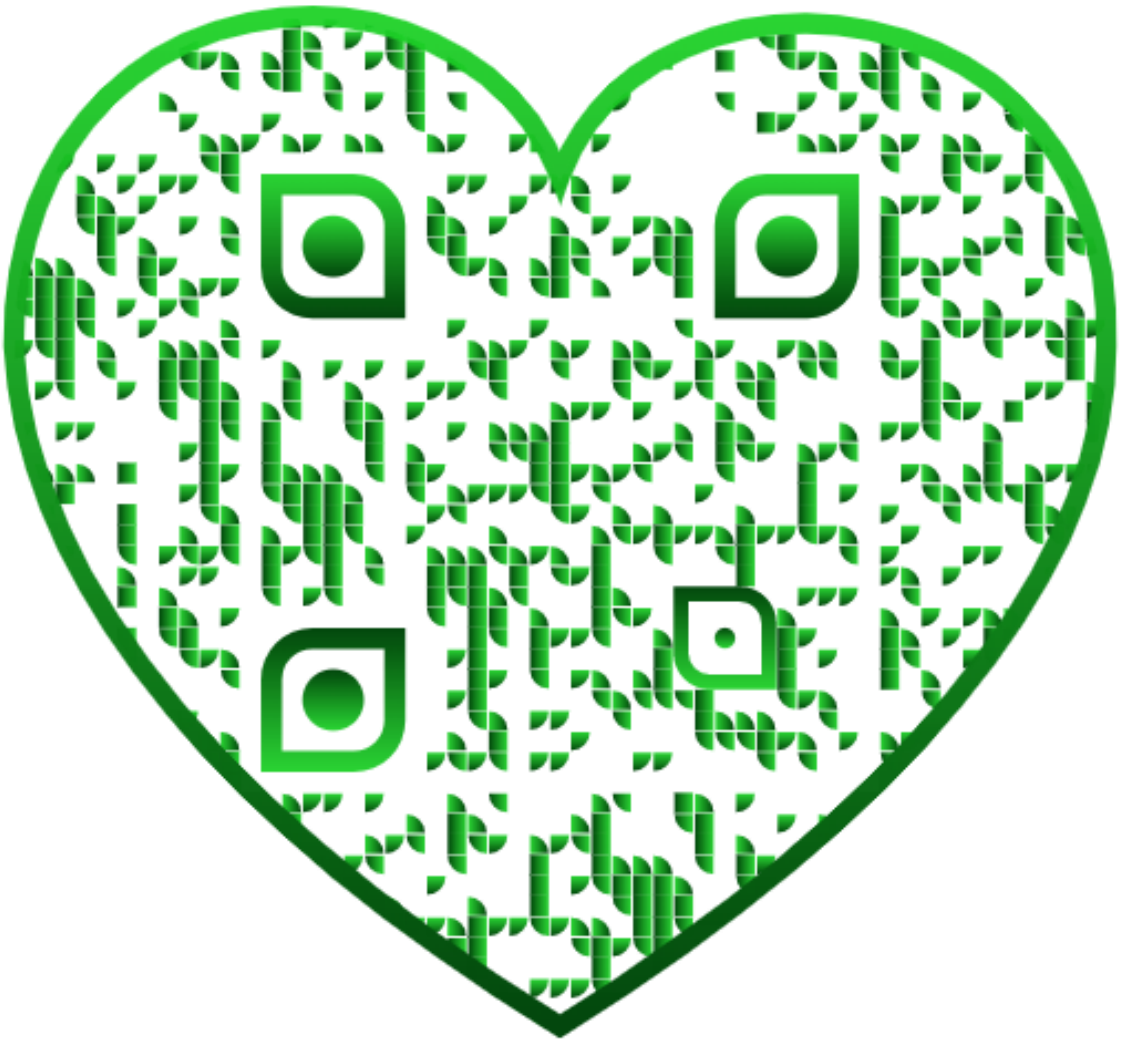
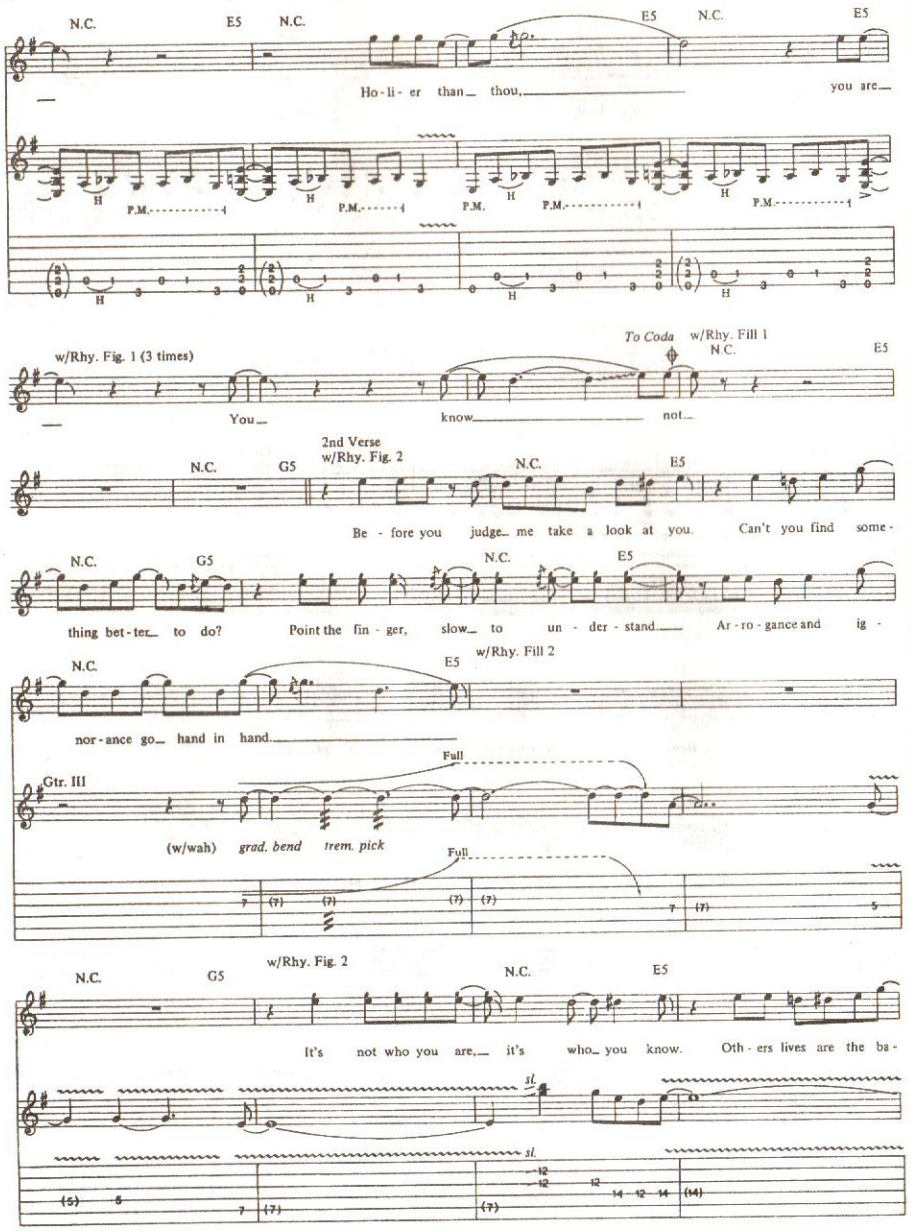
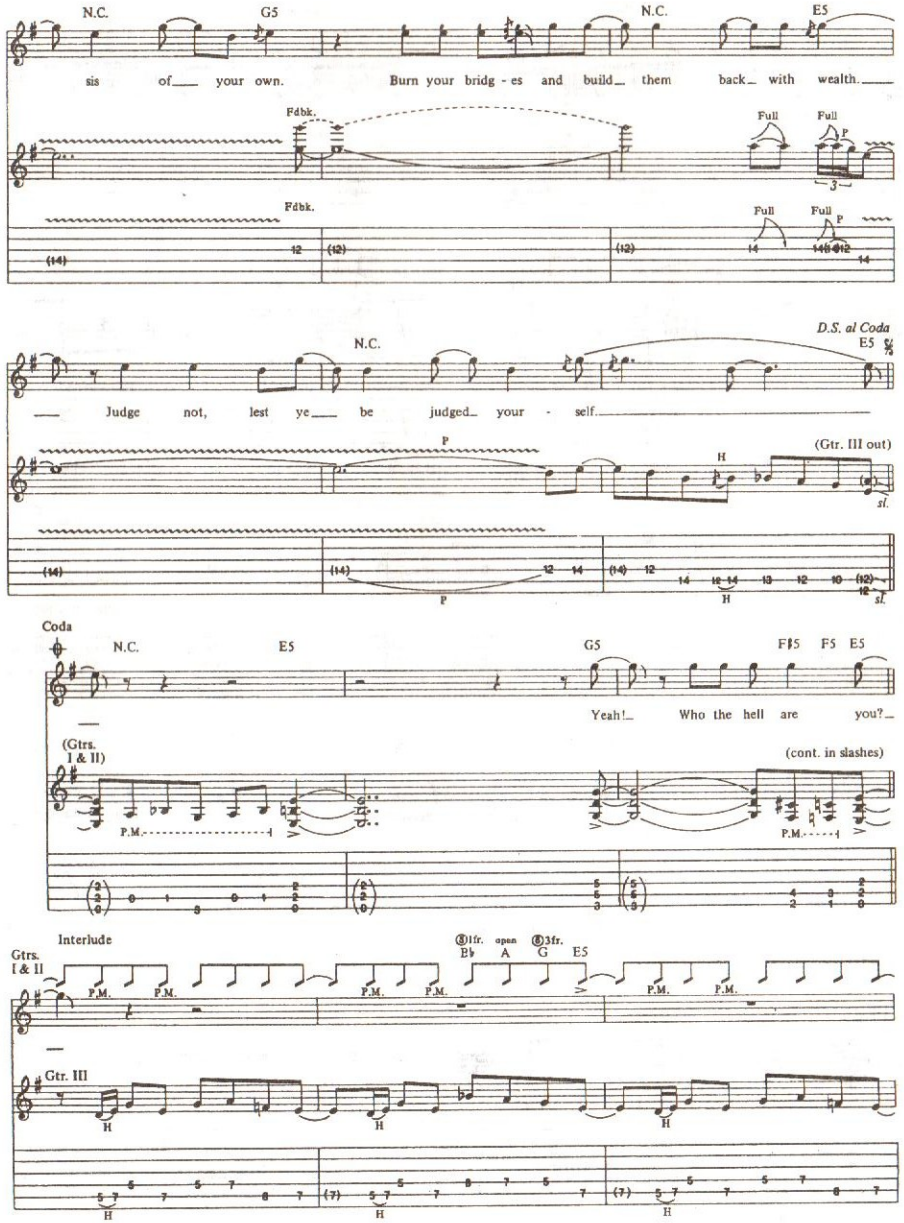
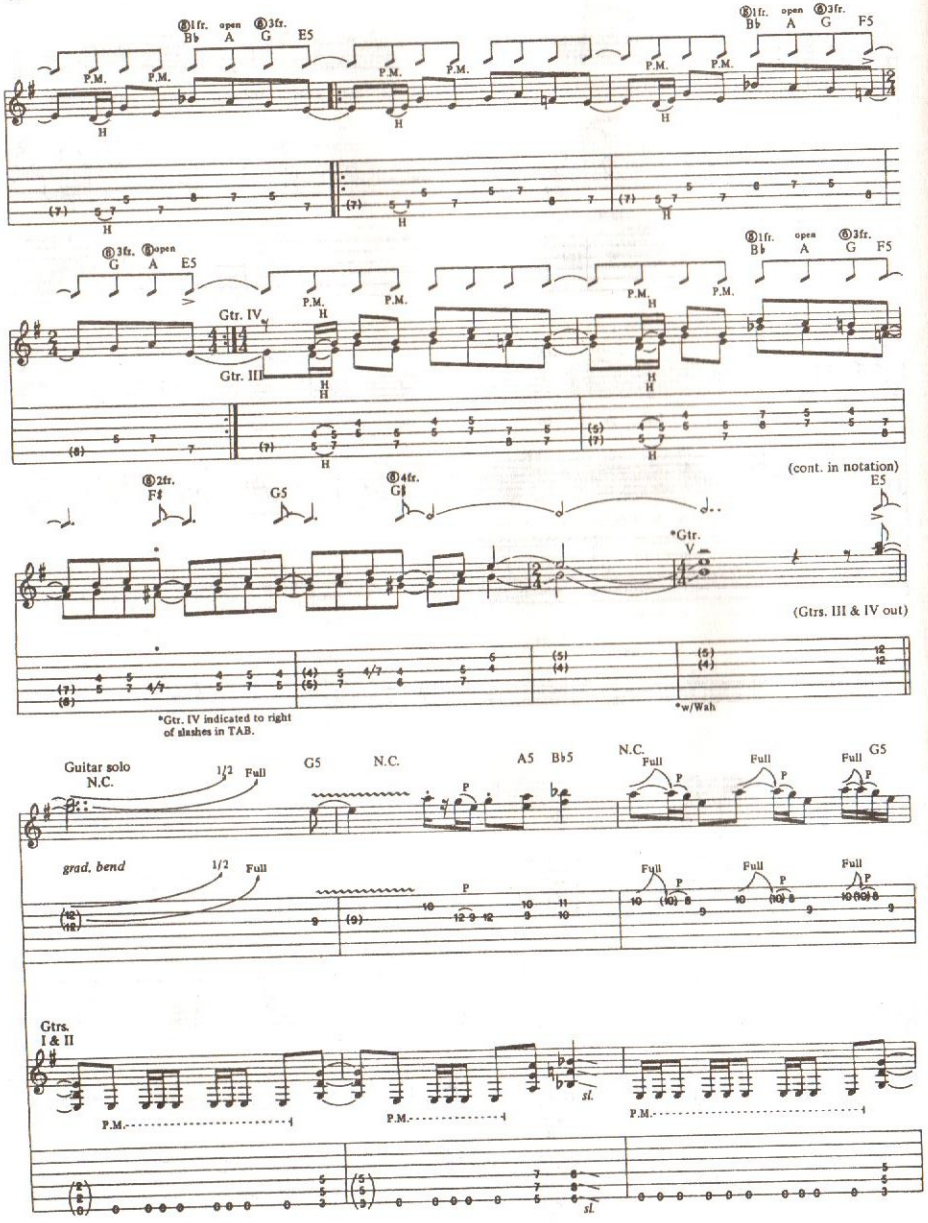
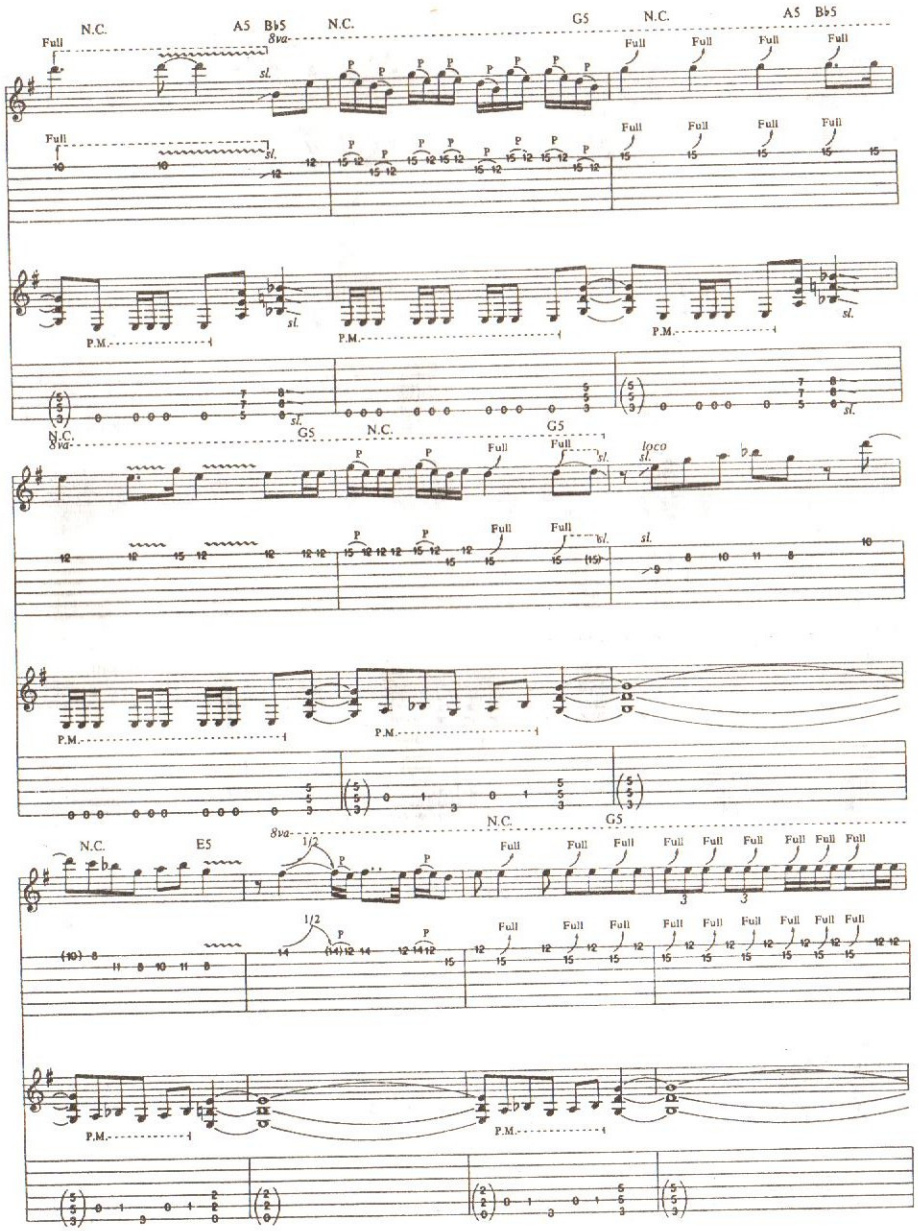
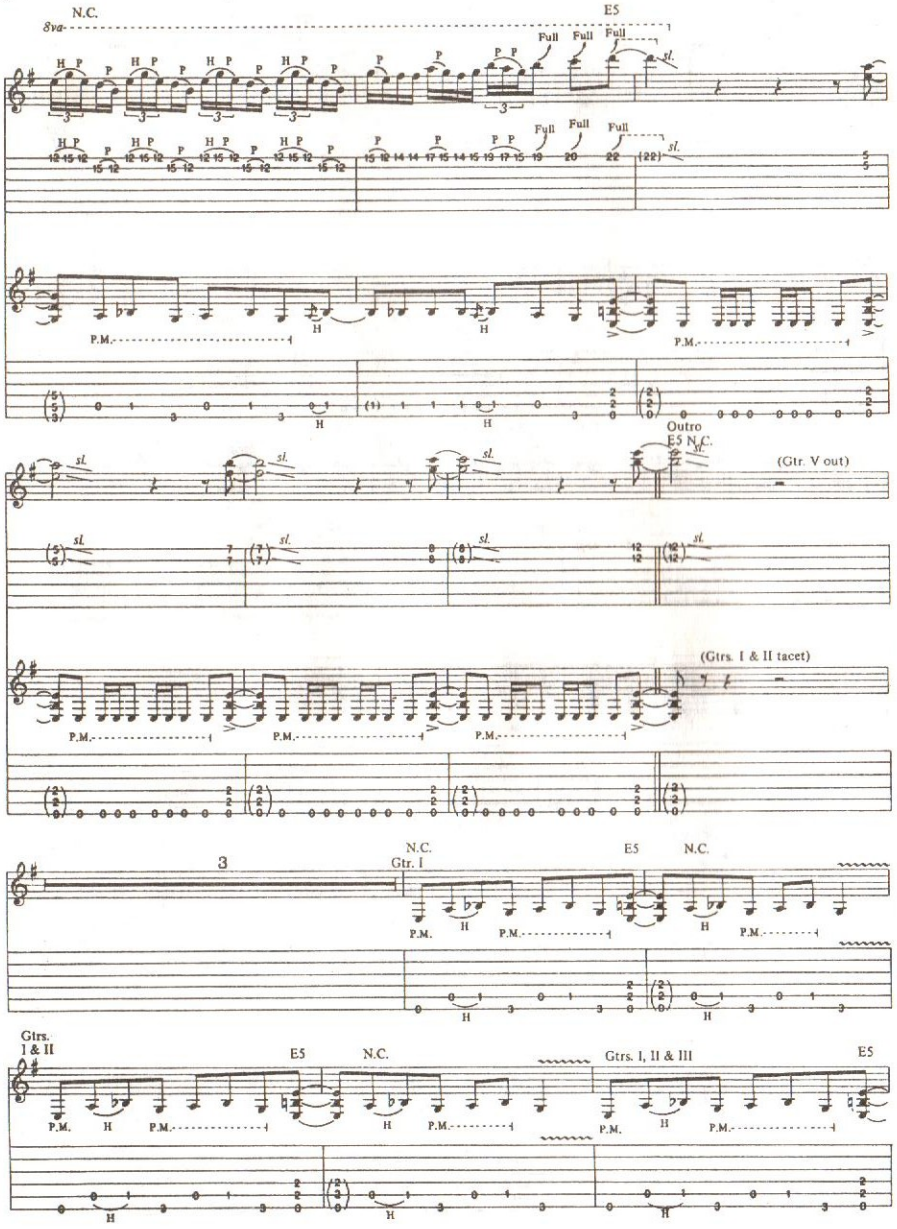
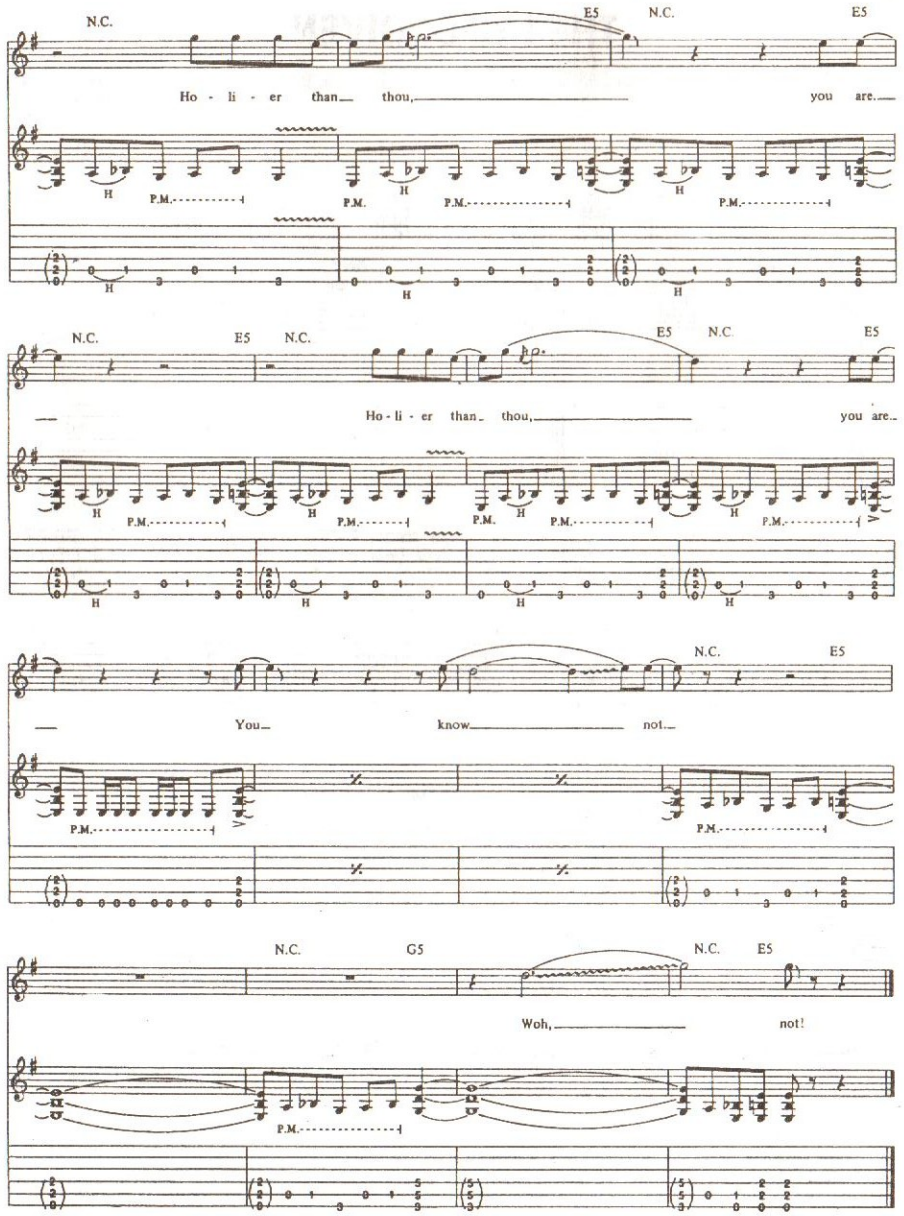
METALLICA

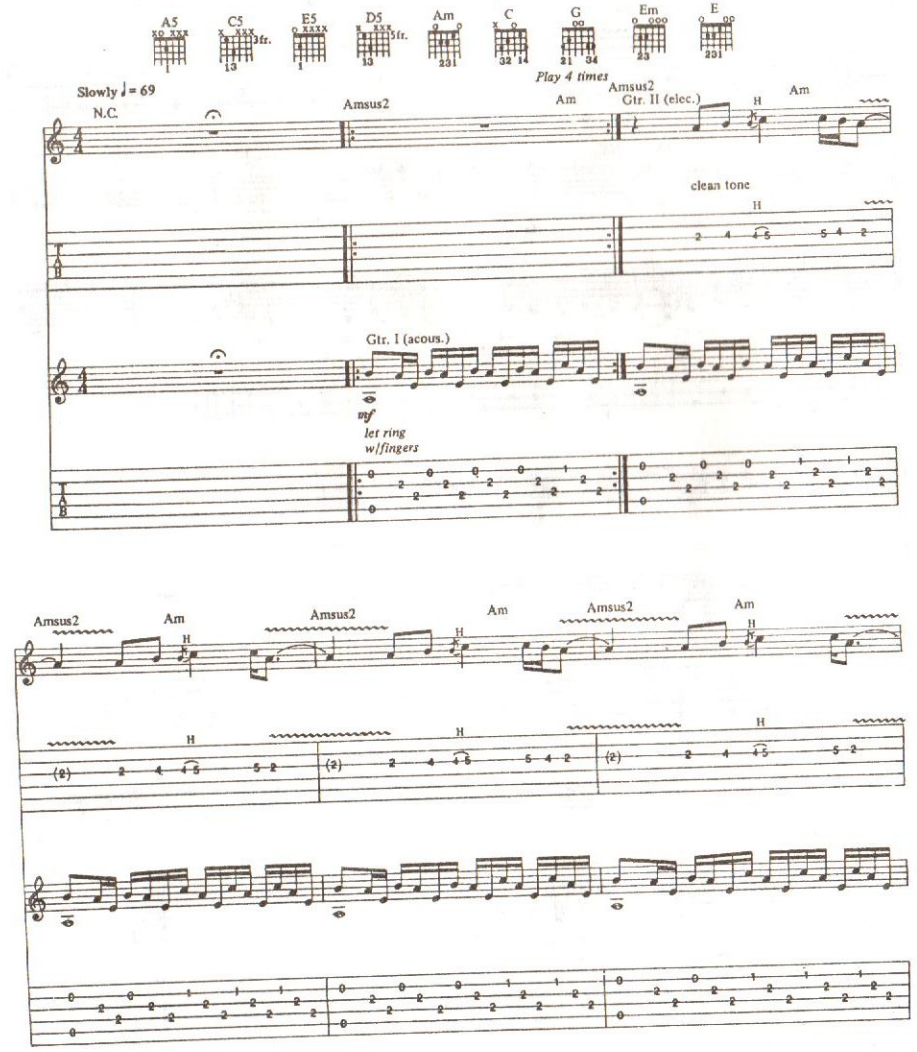
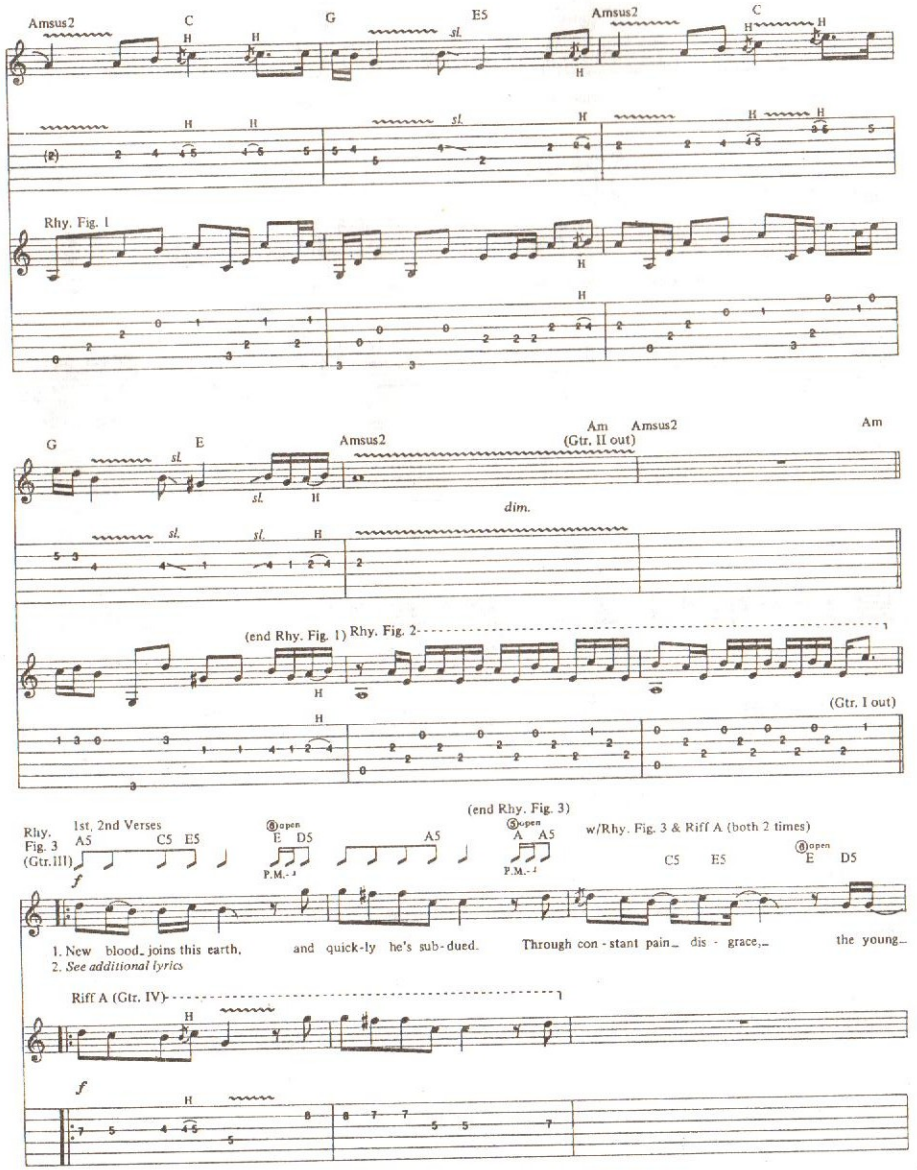
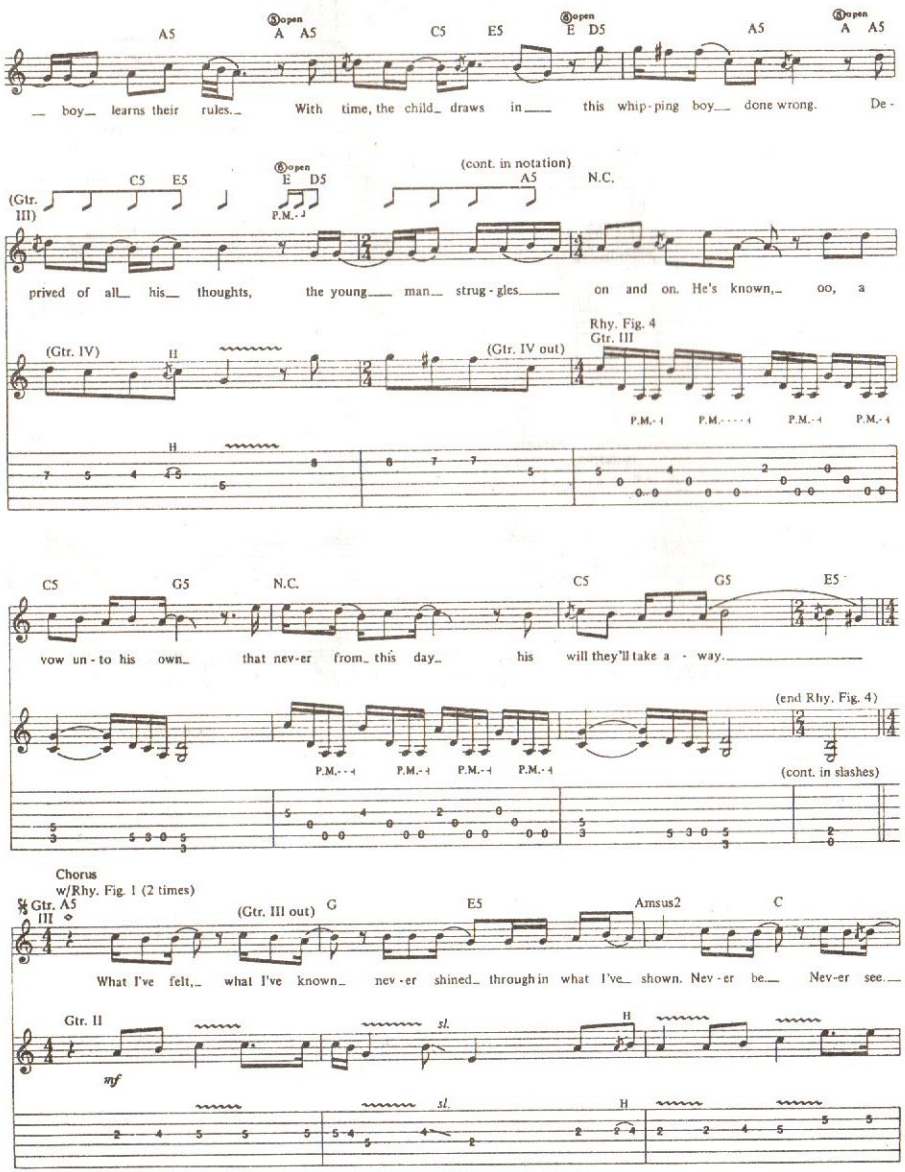
ENTER SANDMAN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett



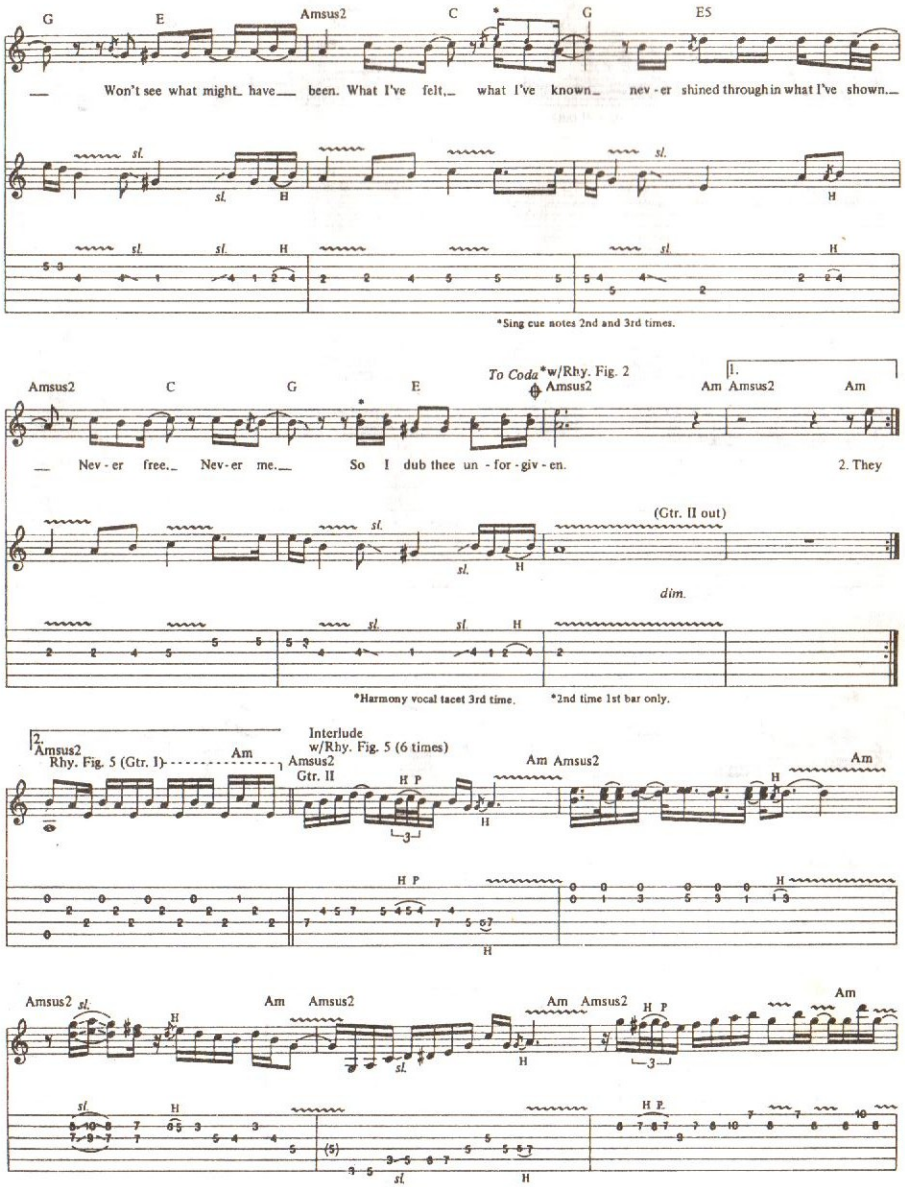
N.C.
E5
Ho-li-er than thou,
you are
P.M.
To Coda
w/Rhy. Fill 1
w/Rhy. Fig. 1 (3 times)
You
know
not
2nd Verse
w/Rhy. Fig. 2
G5
Be - fore you judge me take a look at you. Can't you find some-
thing bet-ter to do? Point the fin - ger, slow to un - der - stand. Ar - ro - gance and ig -
w/Rhy. Fill 2
nor - ance go hand in hand.
Gtr. III
Full
(w/wah) grad. bend trem. pick
It's not who you are, it's who you know. Oth - ers lives are the ba -
sl.

N.C.
G5
E5
sis of your own. Burn your bridg - es and build them back with wealth.
Fdbk.
Full
D.S. al Coda
Judge not, lest ye be judged your - self.
(Gtr. III out)
Coda
F♯5
F5
Yeah! Who the hell are you?
(Gtrs. I & II)
(cont. in slashes)
Interlude
Gtrs. I & II
Gtr. III

P.M.
H
(cont. in notation)
*Gtr. V
(Gtrs. III & IV out)
*Gtr. IV indicated to right of slashes in TAB.
*w/Wah
Guitar solo
N.C.
grad. bend
Full
Gtrs. I & II
sl.

N.C.
A5 B♭5
G5
8va
Full
sl.
P.M.
loco
bl.

N.C.
E5
8va
Full
Full
Full
sl.
P.M.
H
Outro
E5 N.C.
(Gtr. V out)
(Gtrs. I & II tacet)
3
N.C.
Gtr. I
E5
N.C.
Gtrs.
I & II
Gtrs. I, II & III

N.C.
E5
Ho - li - er than thou, you are.
P.M.
H
You know not.
G5
Woh, not!

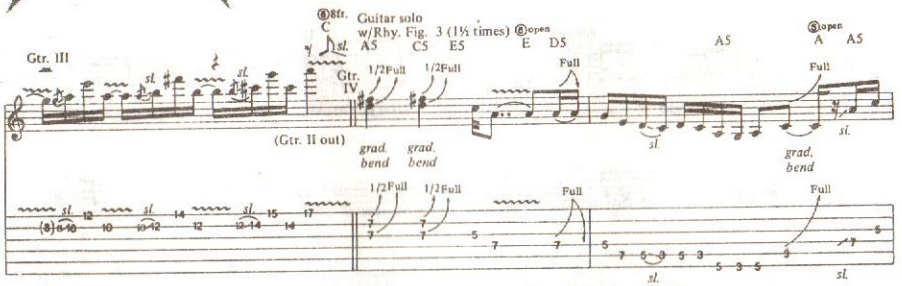
METALLICA

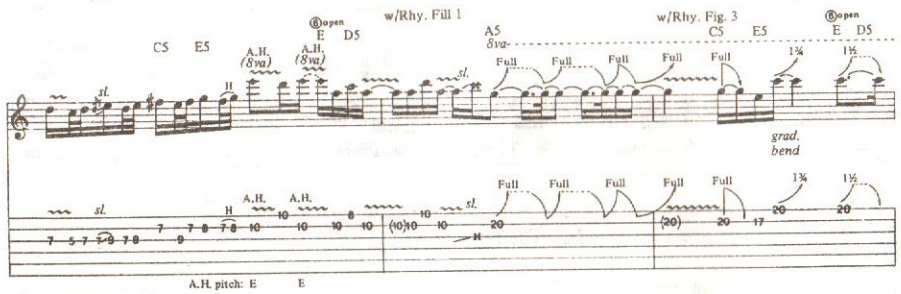
THE UNFORGIVEN

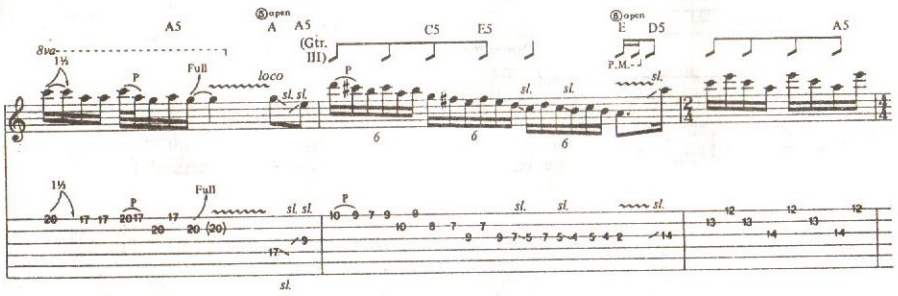
Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett



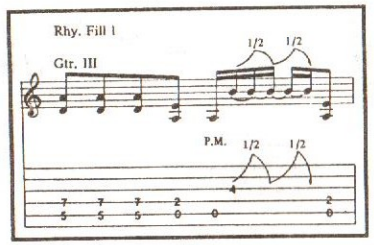
A5
A A5
C5 E5
E D5
A5
A A5
— boy— learns their rules.— With time, the child— draws in— this whip-ping boy— done wrong. De-
C5 E5
E D5
(cont. in notation)
A5
N.C.
(Gtr. III)
P.M.
prived of all— his— thoughts, the young— man— strug-gles— on and on. He's known,— oo, a
(Gtr. IV)
(Gtr. IV out)
Rhy. Fig. 4
Gtr. III
P.M.
C5 G5 N.C. C5 G5 E5
vow un-to his own— that nev-er from— this day— his will they'll take a - way.—
(end Rhy. Fig. 4)
(cont. in slashes)
Chorus
w/Rhy. Fig. 1 (2 times)
Gtr. A5
(Gtr. III out)
G E5 Amsus2 C
What I've felt,— what I've known— nev-er shined— through in what I've— shown. Nev-er be.— Nev-er see.—
Gtr. II
mf
sl.
H

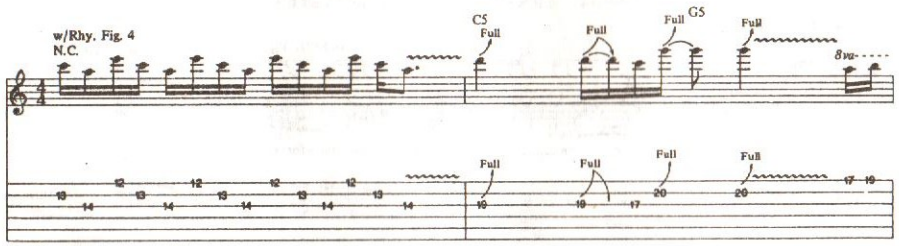

G E Amsus2 C G E5
— Won't see what might— have— been. What I've felt,— what I've known— nev-er shined through in what I've shown.—
sl.
H
*Sing cue notes 2nd and 3rd times.
Amsus2 C G E
To Coda
*w/Rhy. Fig. 2
Amsus2
1.
Am Amsus2 Am
— Nev-er free.— Nev-er me.— So I dub thee un-for-giv-en. 2. They
(Gtr. II out)
dim.
*Harmony vocal tacet 3rd time.
*2nd time 1st bar only.
2.
Amsus2
Rhy. Fig. 5 (Gtr. 1)
Am
Interlude
w/Rhy. Fig. 5 (6 times)
Amsus2
Gtr. II
Am Amsus2 Am
H P
Amsus2 Am Amsus2 Am Amsus2 Am
(5)

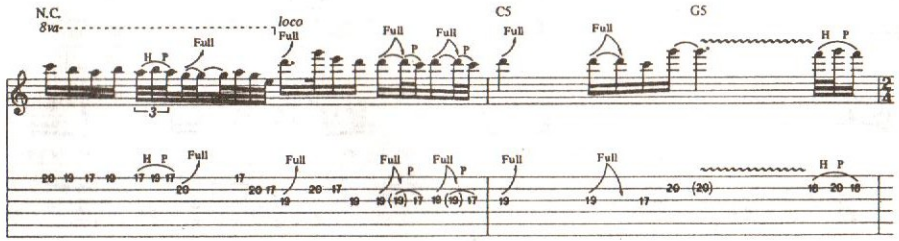


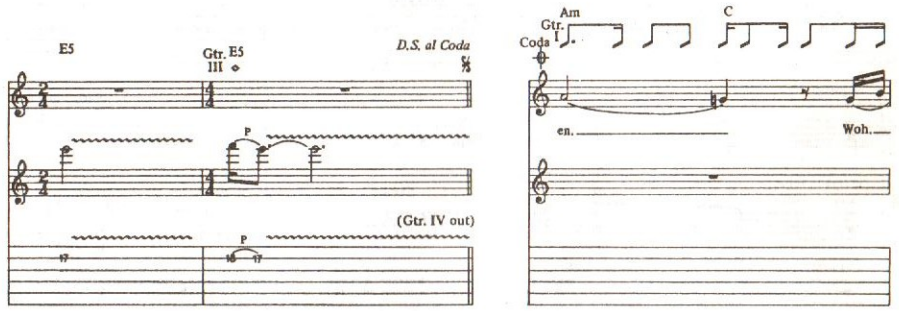
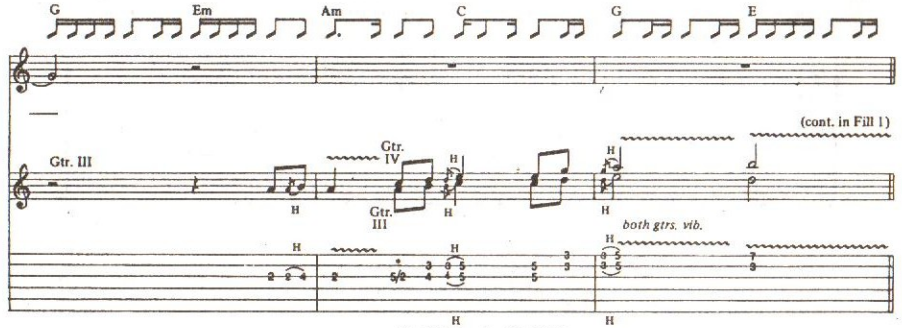












*Gtr. IV indicated to left of slash.

Outro
1st time w/Fill 1
Rhy. Fig. 6

Am C G E (end Rhy. Fig. 6) w/Rhy. Fig. 6 (3 times) & Riff B
Am C

Nev - er free. Nev - er me. So I dub thee un - for - giv - en.

*Gtr. II

*1st time enter on beat 2.

G E Am C G E

You la - beled me. I'll la - bel you. So I dub thee un - for - giv -

w/Riff B
Am C G E *Repeat and fade*

en.

Fill 1
Gtr. IV
Gtr. III

Riff B
Gtr. IV
Gtr. III
both gtrs. vib.

Additional Lyrics

2. They dedicate their lives to running all of his.
He tries to please them all, this bitter man he is.
Throughout his life the same, he's battled constantly.
This fight he cannot win. A tired man they see no longer cares.
The old man then prepares to die regretfully.
That old man here is me. *(To Chorus)*

WHEREVER I MAY ROAM

Words and Music by
James Hetfield and Lars Ulrich

E5 B♭5 A5 G5 D5 C5 B5 B♭5(type 2)

Moderate Rock ♩ = 128
Half time feel

N.C.

Intro *Gtr. I

mf *let ring throughout*

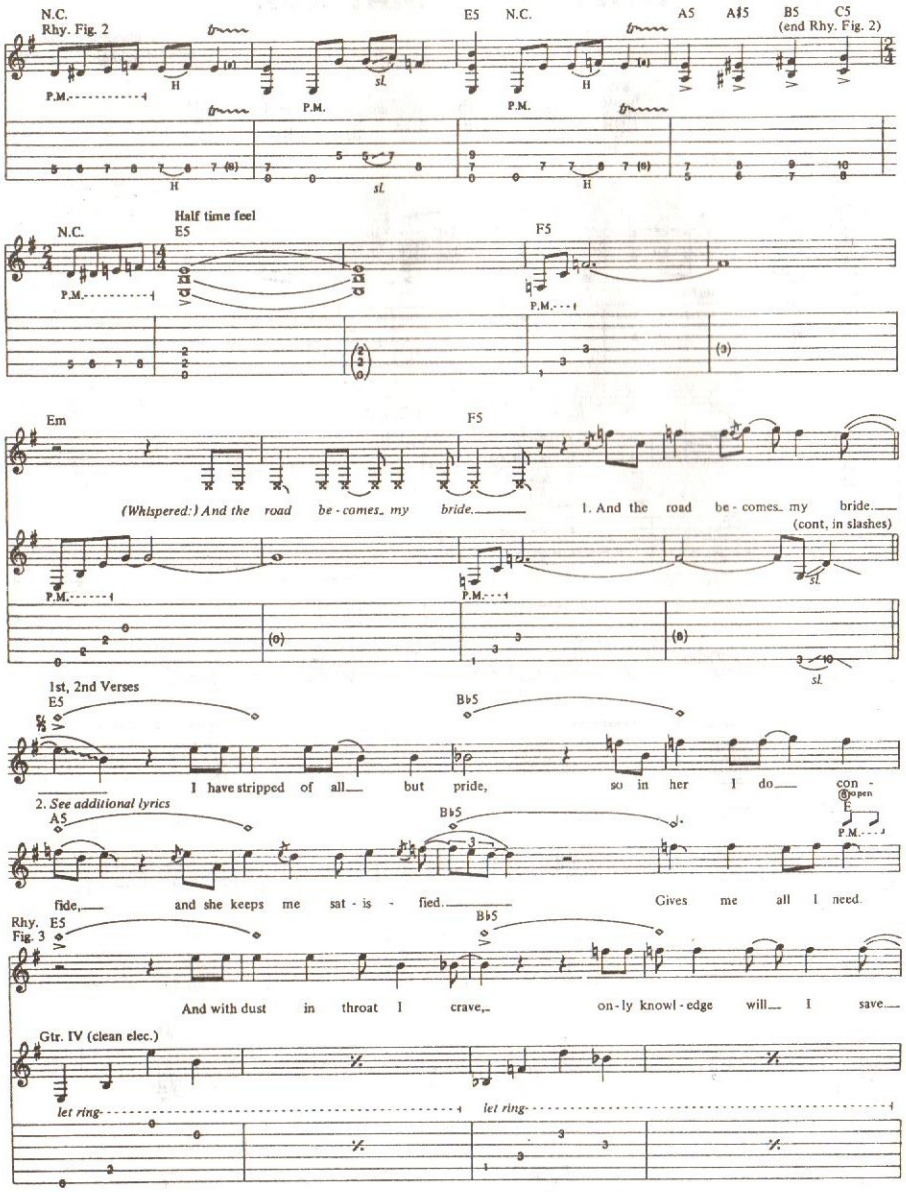
*Sitar arr. for gtr.

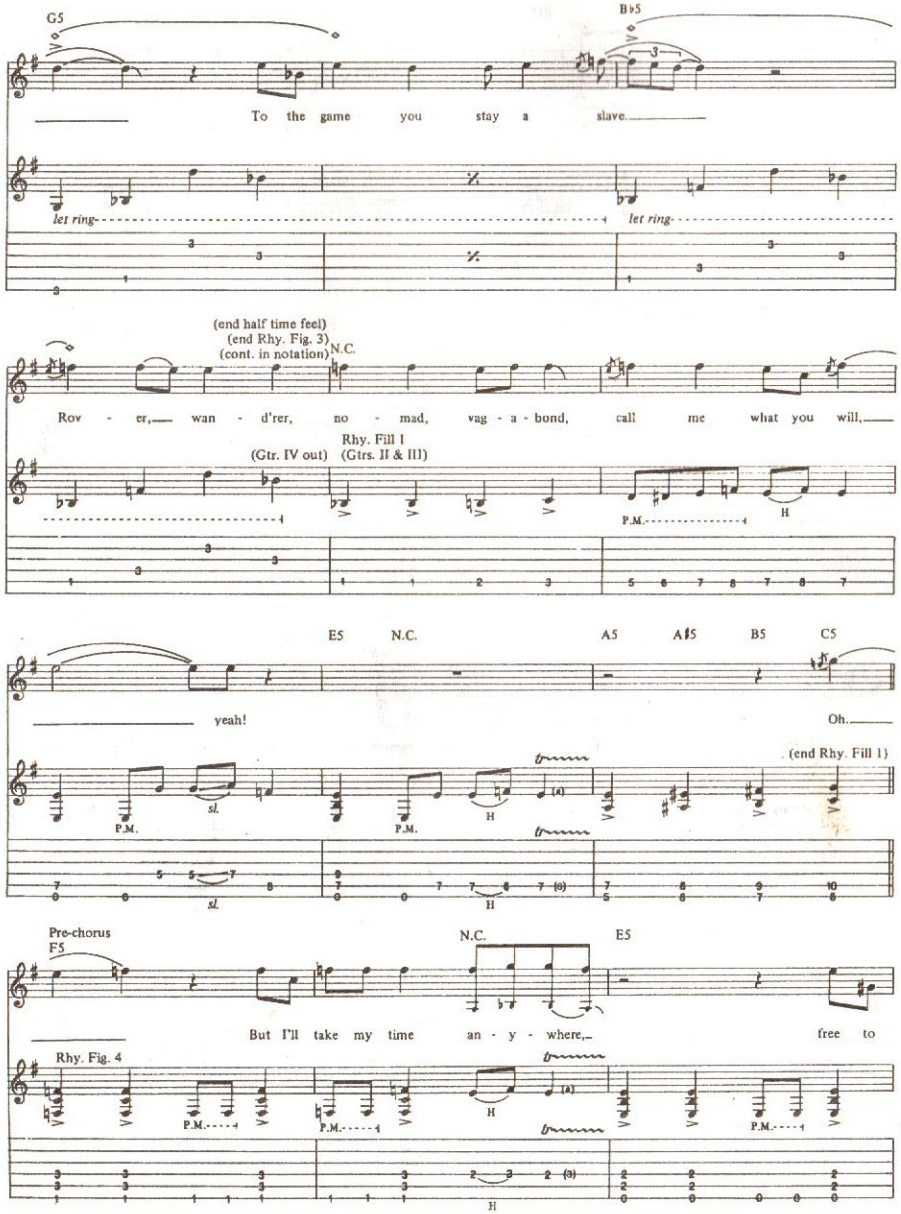
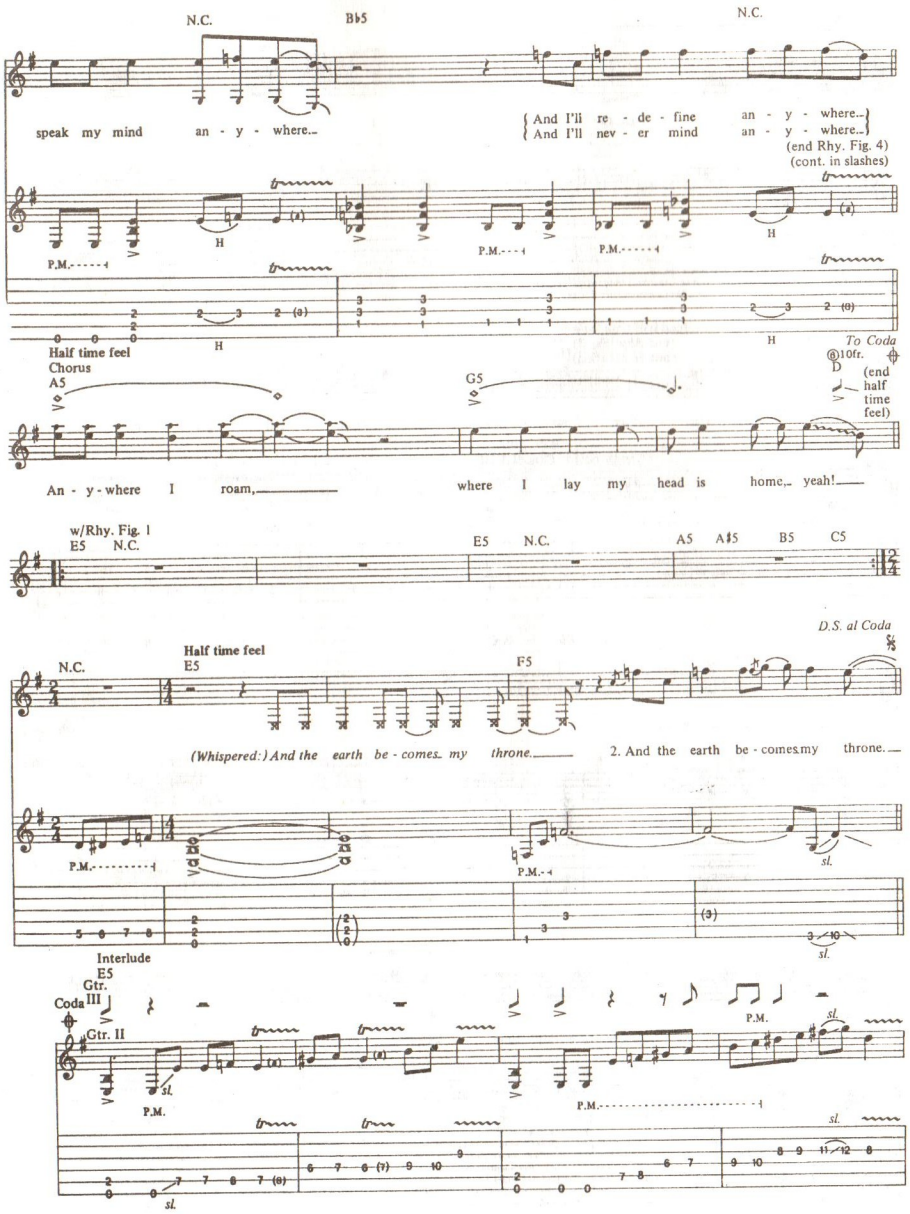
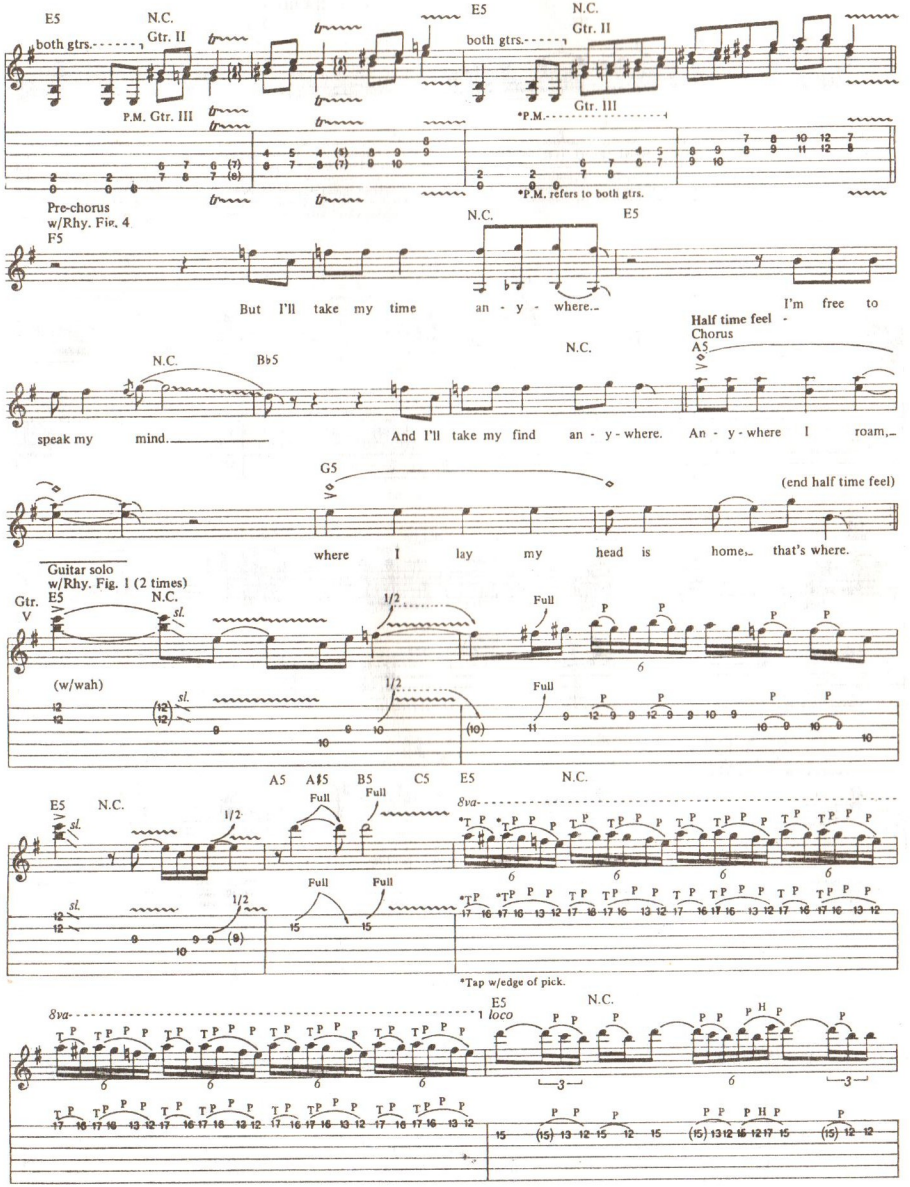
Gtr. II (elec.)
(Gtr. I out) Gtr. III (elec.)

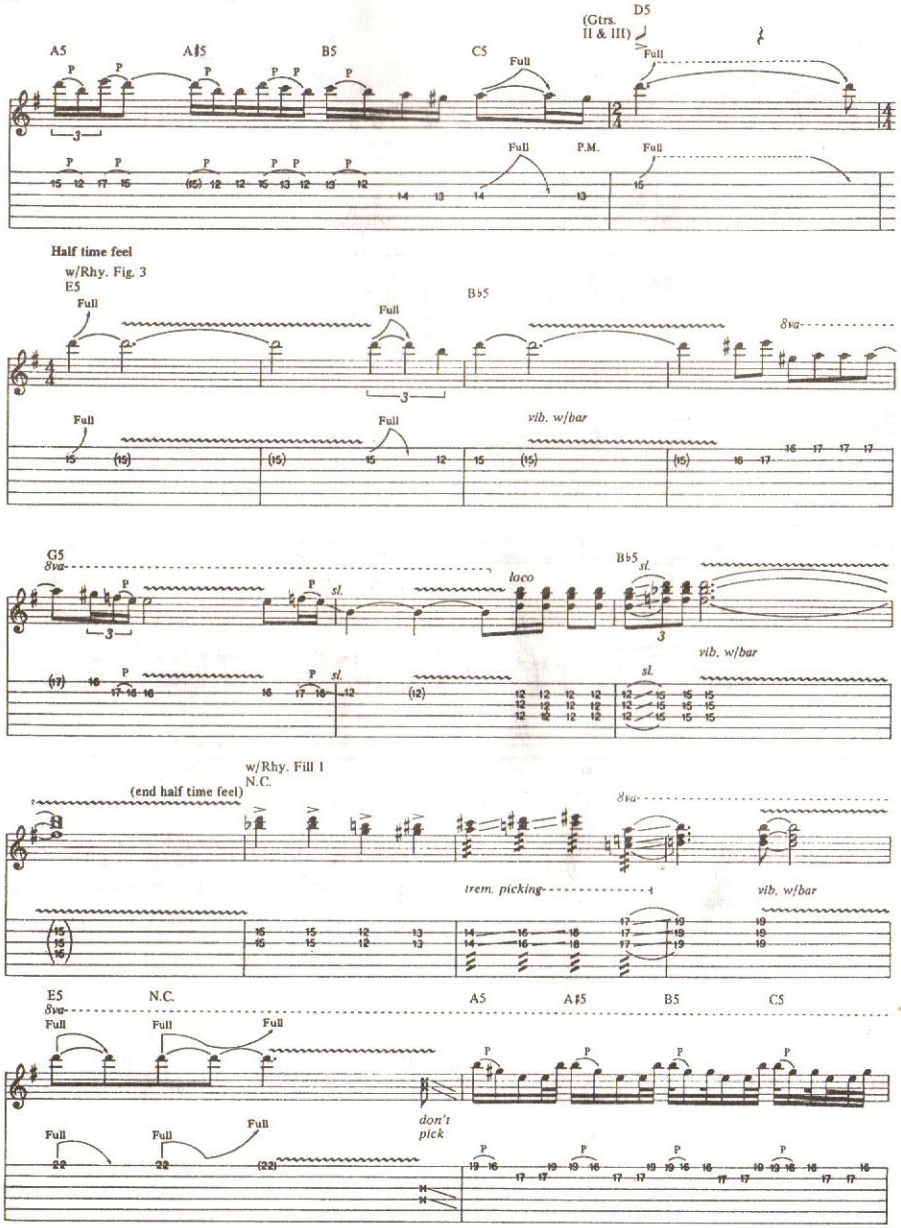
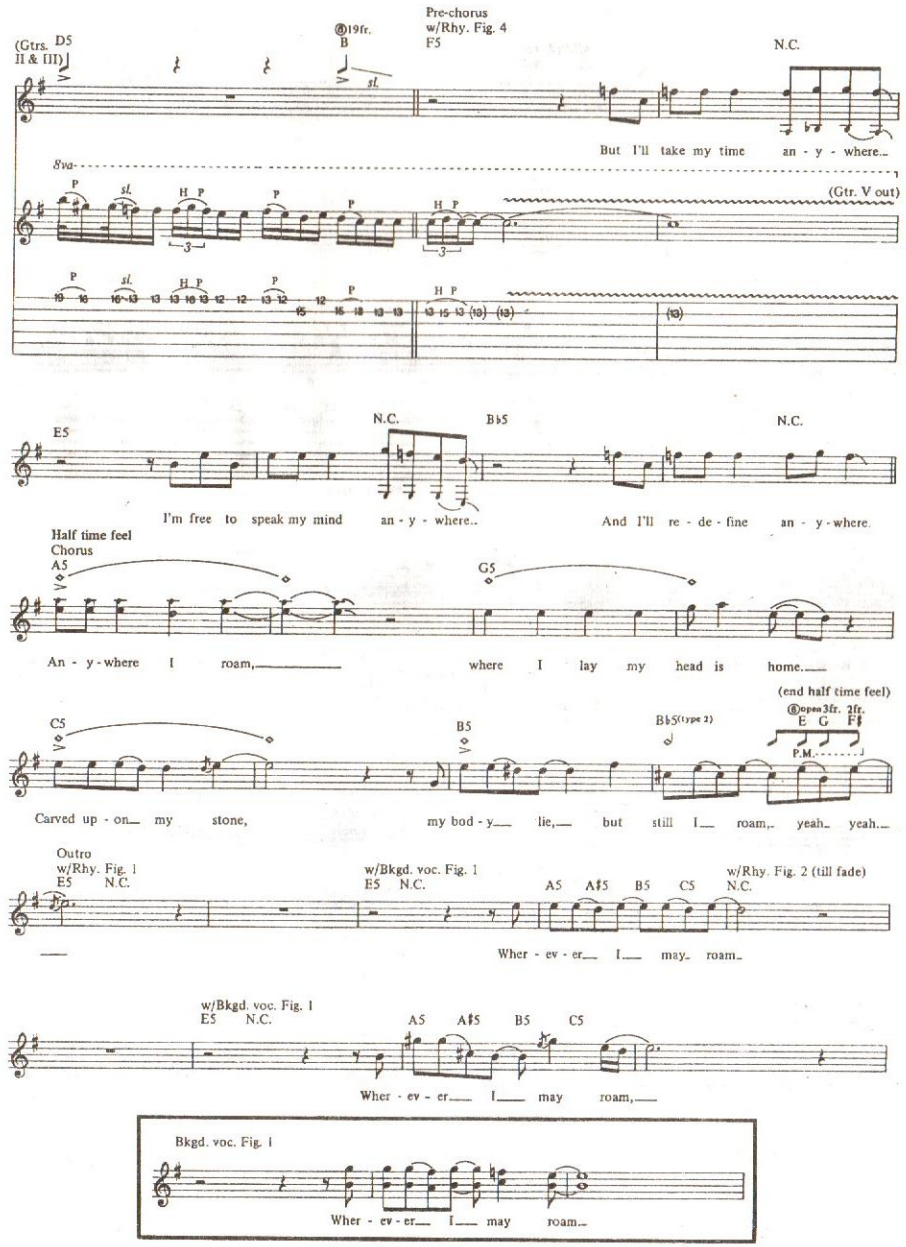
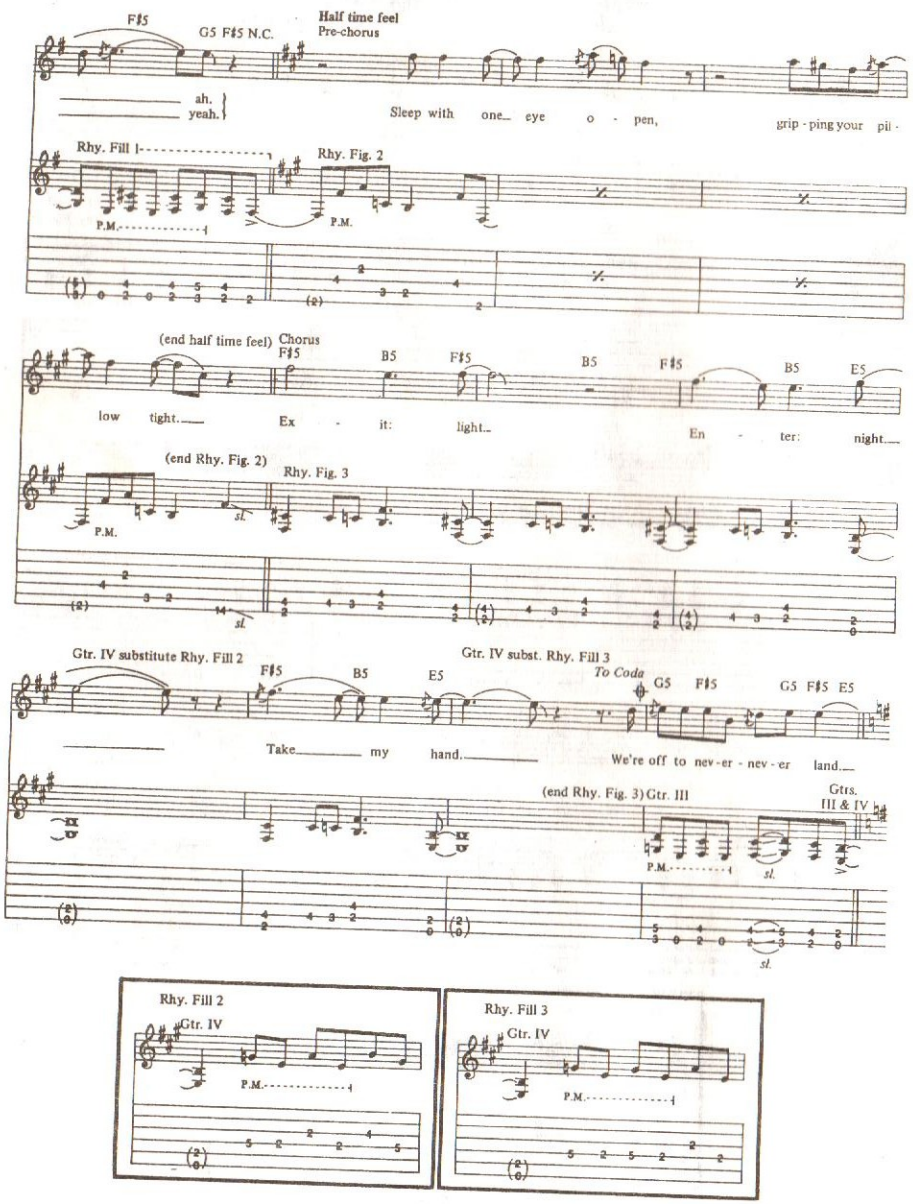
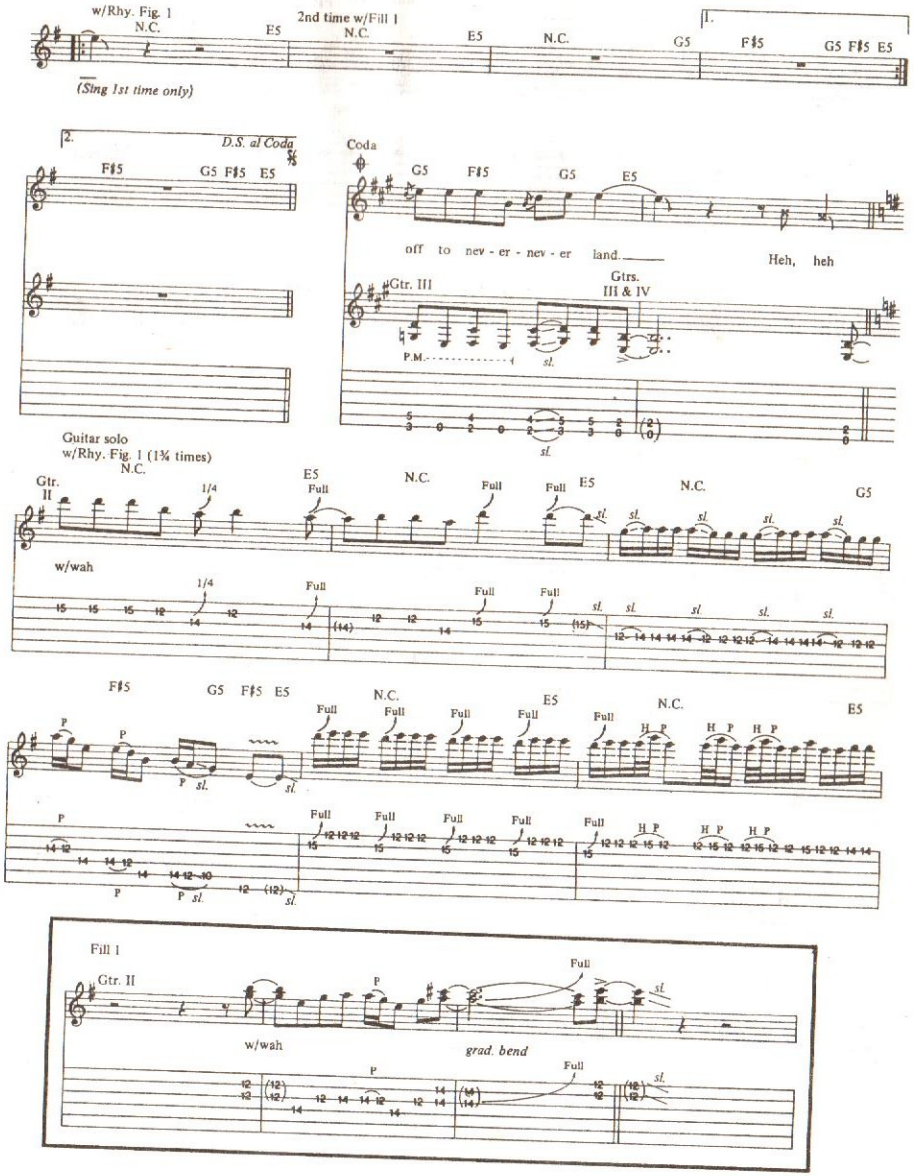
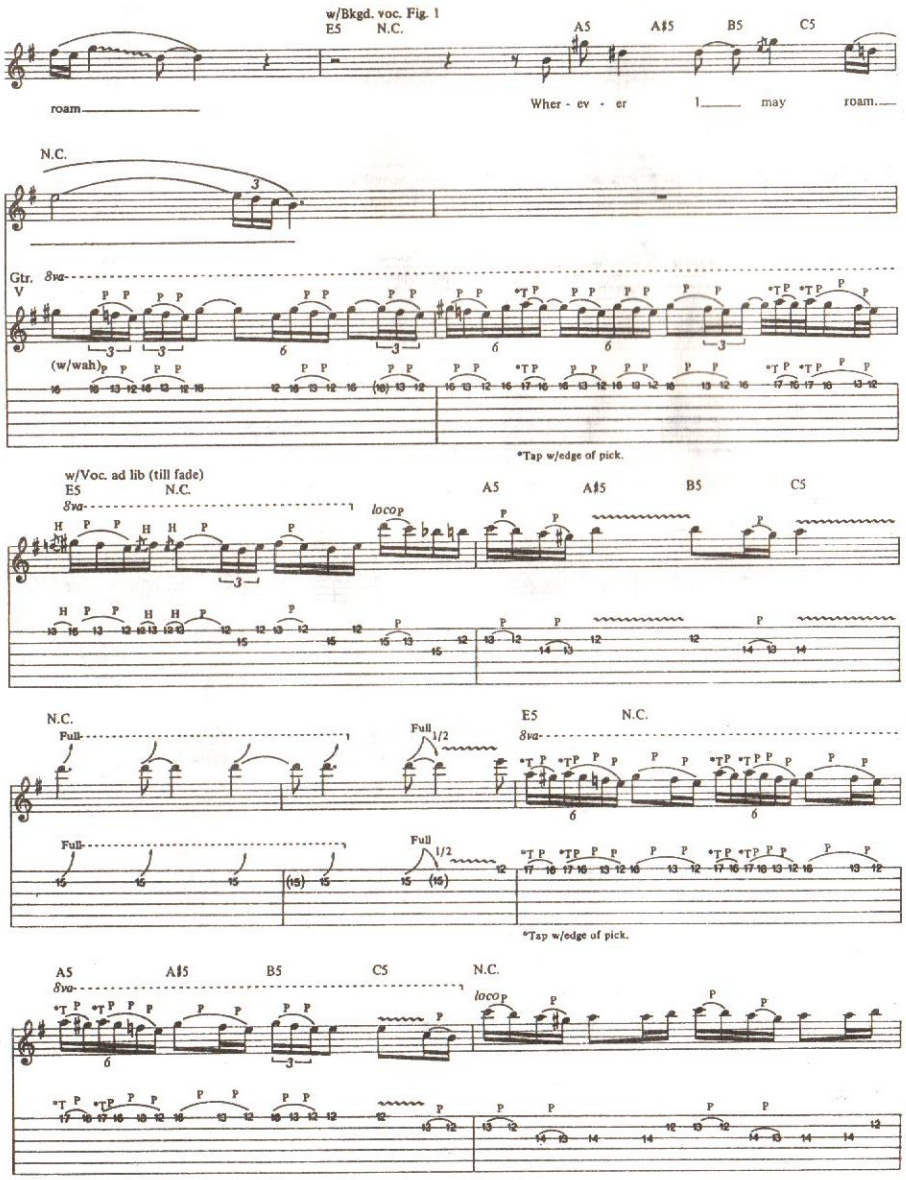
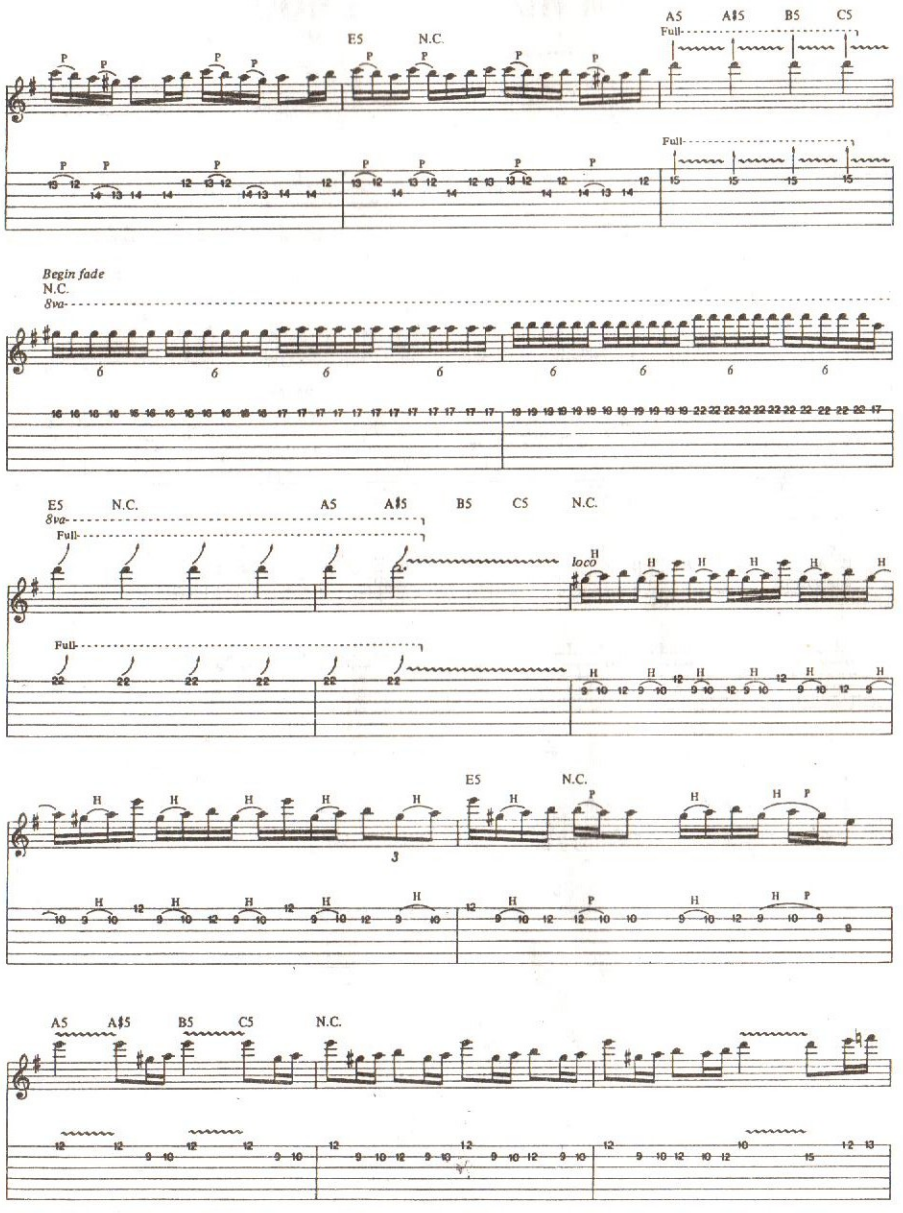
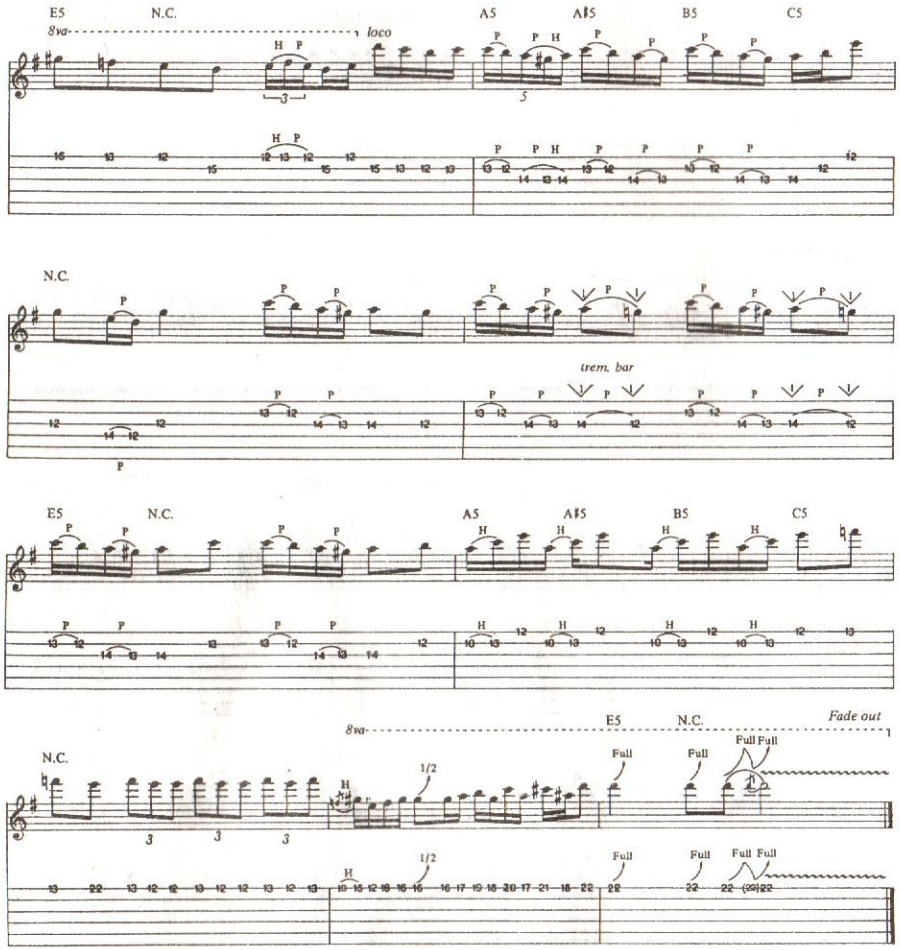
E5

(end half time feel) A5 A♯5 B5 C5
(Gtrs. II & III)

E5 N.C. E5 N.C. A5 A♯5 B5 C5
Rhy. Fig. 1 (end Rhy. Fig. 1)

P.M.

N.C.
Rhy. Fig. 2
E5
N.C.
A5
A♯5
B5
C5
(end Rhy. Fig. 2)
P.M.
H
sl.
Half time feel
N.C.
E5
F5
Em
(Whispered:) And the road be - comes my bride.
1. And the road be - comes my bride.
(cont. in slashes)
1st, 2nd Verses
B♭5
I have stripped of all but pride, so in her I do con -
2. See additional lyrics
fide, and she keeps me sat - is - fied. Gives me all I need.
Rhy. Fig. 3
And with dust in throat I crave, on - ly knowl - edge will I save.
Gtr. IV (clean elec.)
let ring


G5
B♭5
To the game you stay a slave.
let ring
(end half time feel)
(end Rhy. Fig. 3)
(cont. in notation)
N.C.
Rov - er, wan - d'rer, no - mad, vag - a - bond, call me what you will,
Rhy. Fill I
(Gtr. IV out)
(Gtrs. II & III)
E5
N.C.
A5
A♯5
B5
C5
yeah!
Oh.
(end Rhy. Fill 1)
Pre-chorus
F5
But I'll take my time an - y - where, free to
Rhy. Fig. 4

N.C.
B♭5
N.C.
speak my mind an - y - where...
{And I'll re - de - fine an - y - where...
{And I'll nev - er mind an - y - where...
(end Rhy. Fig. 4)
(cont. in slashes)
P.M.
H
To Coda
Half time feel
Chorus
A5
G5
10fr.
D
(end half time feel)
An - y - where I roam, where I lay my head is home, yeah!
w/Rhy. Fig. 1
E5 N.C.
A5 A♯5 B5 C5
D.S. al Coda
N.C.
Half time feel
E5
F5
(Whispered:) And the earth be - comes my throne. 2. And the earth be - comes my throne.
Interlude
E5
Gtr. III
Coda
Gtr. II
sl.

E5
N.C.
Gtr. II
both gtrs.
P.M. Gtr. III
Gtr. III
*P.M.
*P.M. refers to both gtrs.
Pre-chorus
w/Rhy. Fig. 4
F5
But I'll take my time an - y - where...
I'm free to
Half time feel
Chorus
A5
speak my mind.
And I'll take my find an - y - where. An - y - where I roam,
(end half time feel)
where I lay my head is home, that's where.
Guitar solo
w/Rhy. Fig. 1 (2 times)
Gtr. V
(w/wah)
Full
*Tap w/edge of pick.
8va
loco

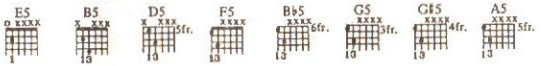
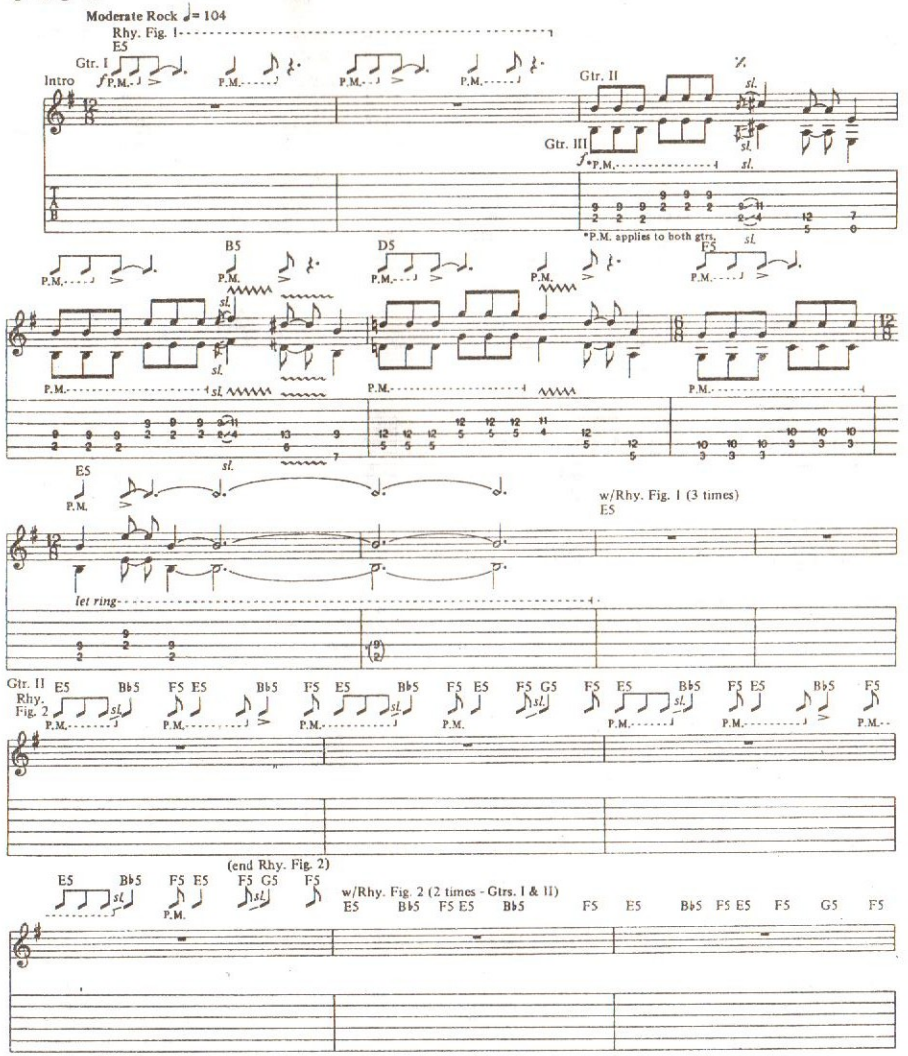

(Gtrs. II & III)
D5
A5
A♯5
B5
C5
Full
P.M.
Half time feel
w/Rhy. Fig. 3
E5
B♭5
8va
vib. w/bar
G5
loco
sl.
w/Rhy. Fill 1
N.C.
(end half time feel)
trem. picking
E5
N.C.
don't pick

(Gtrs. II & III)
D5
Pre-chorus
w/Rhy. Fig. 4
F5
19fr.
B
sl.
N.C.
But I'll take my time an - y - where..
8va
(Gtr. V out)
E5
B♭5
I'm free to speak my mind an - y - where..
And I'll re - de - fine an - y - where.
Half time feel
Chorus
A5
G5
An - y - where I roam, where I lay my head is home.
(end half time feel)
C5
B5
B♭5(type 2)
Open 3fr. 2fr.
E G F♯
P.M.
Carved up - on my stone, my bod - y lie, but still I roam,. yeah. yeah.
Outro
w/Rhy. Fig. 1
w/Bkgd. voc. Fig. 1
w/Rhy. Fig. 2 (till fade)
Wher - ev - er I may roam.
Bkgd. voc. Fig. 1
Wher - ev - er I may roam,
Wher - ev - er I may roam.

F♯5
G5 F♯5 N.C.
Half time feel
Pre-chorus
ah.
yeah.
Sleep with one eye o - pen,
grip - ping your pil -
Rhy. Fill 1
Rhy. Fig. 2
P.M.
(end half time feel) Chorus
low tight.
Ex - it:
light.
En - ter:
night.
(end Rhy. Fig. 2)
Rhy. Fig. 3
sl.
Gtr. IV substitute Rhy. Fill 2
Gtr. IV subst. Rhy. Fill 3
To Coda
Take my hand.
We're off to nev - er - nev - er land.
(end Rhy. Fig. 3) Gtr. III
Gtrs. III & IV
Rhy. Fill 2
Gtr. IV
Rhy. Fill 3

w/Rhy. Fig. 1
2nd time w/Fill 1
(Sing 1st time only)
D.S. al Coda
Coda
off to nev - er - nev - er land.
Heh, heh
Gtr. III
Gtrs. III & IV
Guitar solo
w/Rhy. Fig. 1 (1¾ times)
Gtr. II
w/wah
Fill 1
grad. bend

w/Bkgd. voc. Fig. 1
E5 N.C.
A5 A♯5 B5 C5
roam
Wher - ev - er I may roam.
N.C.
Gtr. V
8va
(w/wah)
*Tap w/edge of pick.
w/Voc. ad lib (till fade)
E5 N.C.
8va
loco
A5 A♯5 B5 C5
N.C.
Full
Full 1/2
E5 N.C.
8va
Full
Full 1/2
*Tap w/edge of pick.
A5 A♯5 B5 C5 N.C.
8va
loco

E5 N.C.
A5 A♯5 B5 C5
Full
Full
Begin fade
N.C.
8va
E5 N.C.
A5 A♯5 B5 C5 N.C.
8va
Full
loco
Full
E5 N.C.
3
A5 A♯5 B5 C5 N.C.

Additional Lyrics

2. And the earth becomes my throne,
I adapt to the unknown.
Under wandering stars I've grown,
By myself but not alone.
I ask no one.
And my ties are severed clean,
The less I have, the more I gain.
Off the beaten path I reign.
Rover, wanderer, nomad, vagabond,
Call me what you will. *(To Pre-chorus)*

DON'T TREAD ON ME

Words and Music by
James Hetfield and Lars Ulrich

All gtrs. tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 F5 G5 F5 E5 B♭5 F5 E5 B♭5 F5

Don't tread on me.

Riff A (Gtr. III)

(w/slide)

E5 B♭5 F5 E5 F5 G5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 F5 G5 F5

Say, don't tread on me.

(end Riff A)

1st, 2nd Verse

Rhy. Fig. 3

E5 F5 F♯5 G5

1. Lib - er - ty or death, what we so proud - ly hail. Once you pro-voke her,
2. *See additional lyrics*

(end Rhy. Fig. 3)

G♯5 A5 B♭5 B5 D5 B 7fr. w/Rhy. Fig. 2 E5 F5

rat - tl - ing of her tail. Nev - er be - gins it, nev - er, but once en - gaged,

F♯5 G5 G♯5 A5 B♭5 B5 D5 B 7fr. w/Rhy. Fig. 2 (1st 2 bars only) & Fill 1 E5 B♭5 F5 E5 B♭5 F5

nev - er sur - ren - ders, show - ing the fangs of rage.

E5 B5 E5 G5 E5 A5 E5 6fr. open 5fr. open 3fr. open B♭ P E A E G P E

E5 B♭5 F5 E5 F5 G5 F5

Say, don't tread on me.

Chorus w/Fill 2

Rhy. Fig. 4

E5 2fr. 3fr. F♯ G A5 w/Fill 3 D5

So be it, threat-en no more, To se - cure peace is

(end Rhy. Fig. 4)

G5 G♯5 A5 B♭5 w/Rhy. Fig. 4 (1st 3 bars only) & Fill 2 E5 2fr. 3fr. F♯ G A5

to pre - pare for war. So be it, set - tle the score.

D5 G5 E5 G5 E5 G5 E5

Touch me a - gain for the words that you will hear ev - er - more. Hey!

1.

w/Rhy. Fig. 2 & Riff A

E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 F5 G5 F5 E5 B♭5 F5 E5 B♭5 F5

Don't tread on me.

2.

E5 B♭5 F5 E5 F5 G5 F5 G5 B♭5 G5 F5

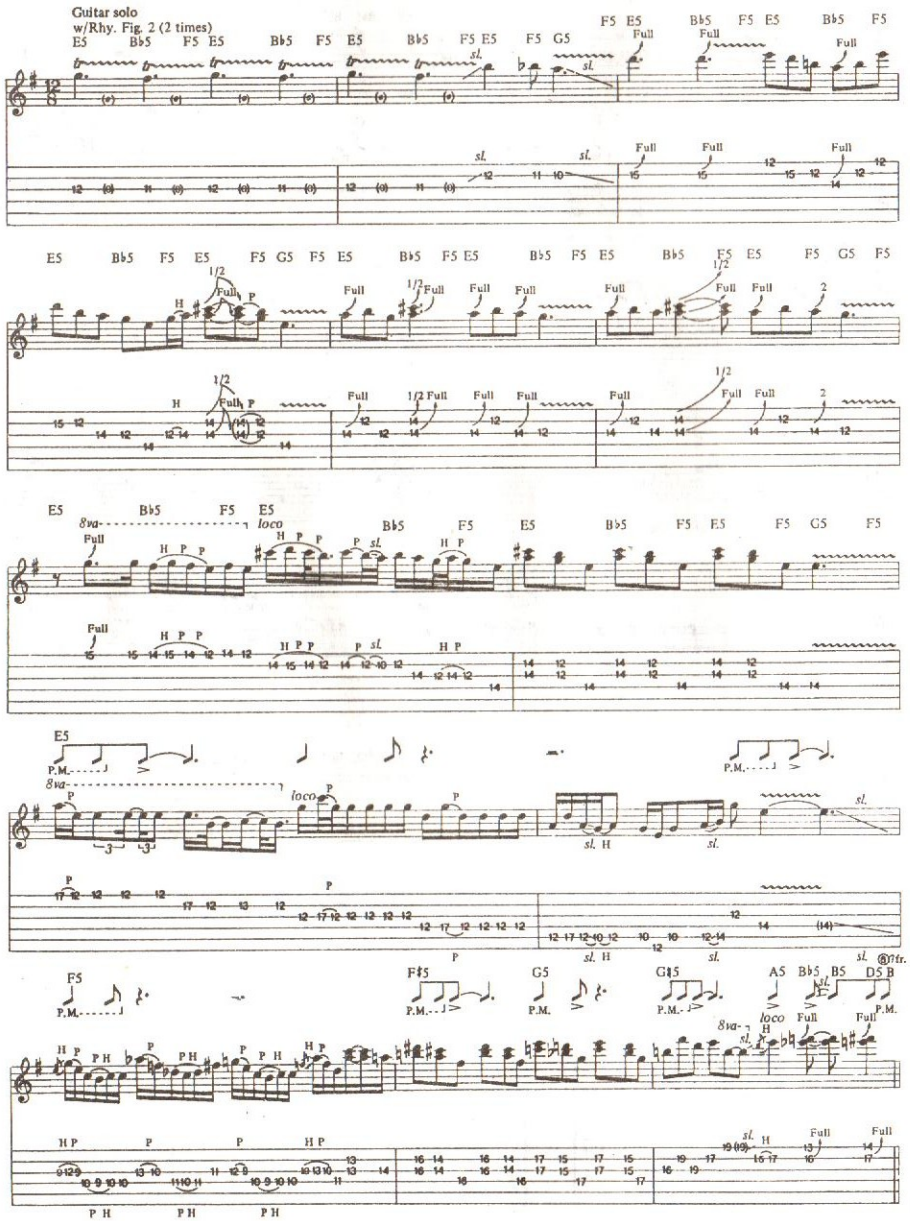
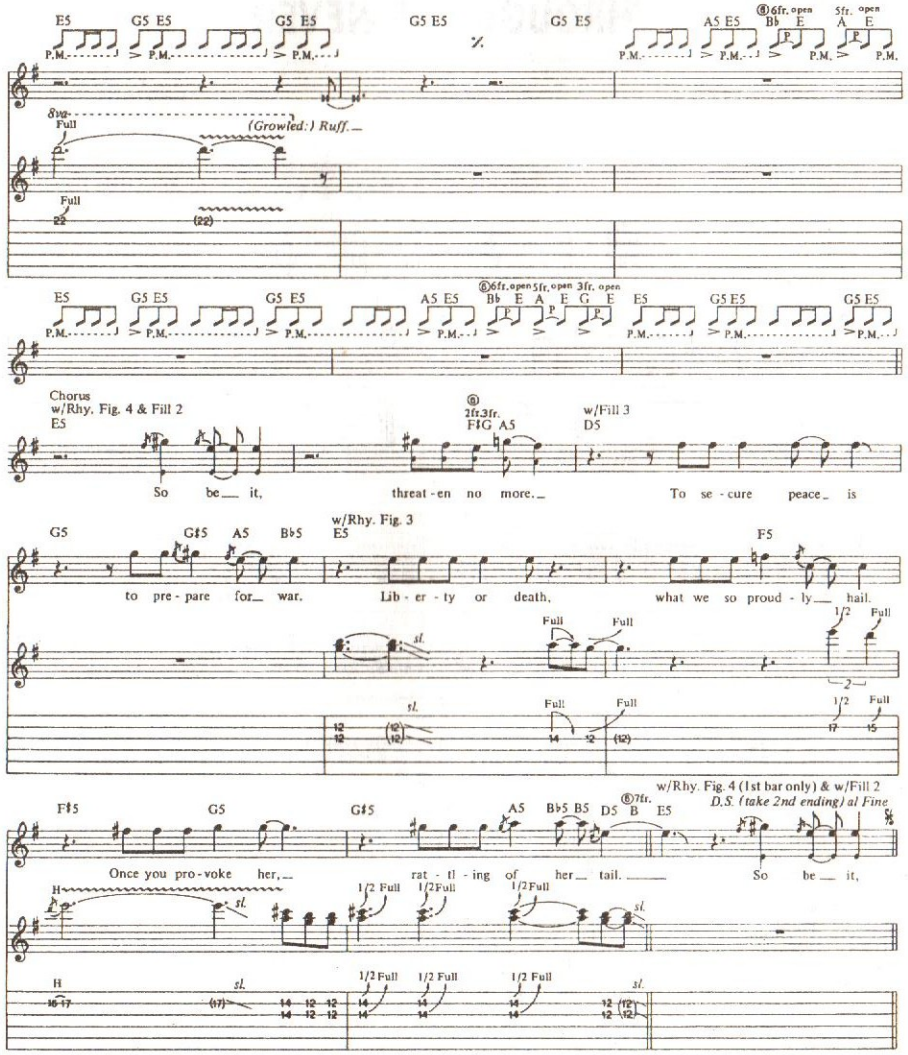
Fine

Don't tread on me!

Fill 1

Fill 2

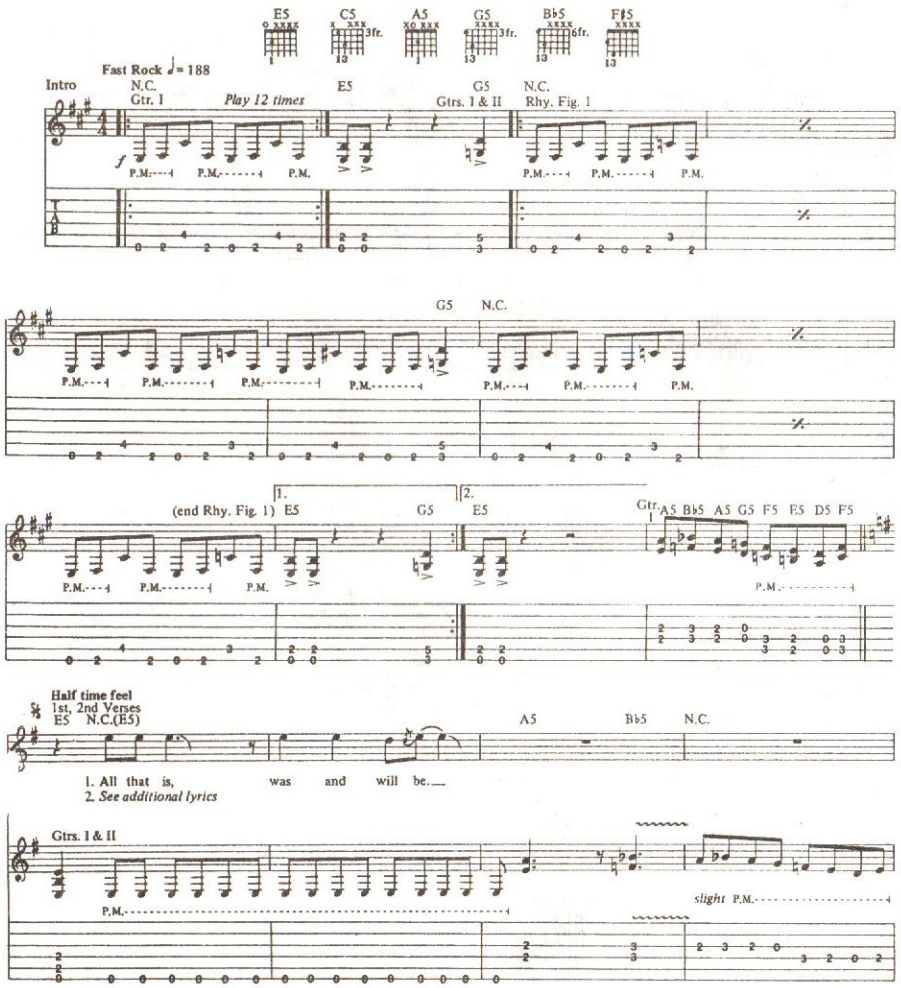
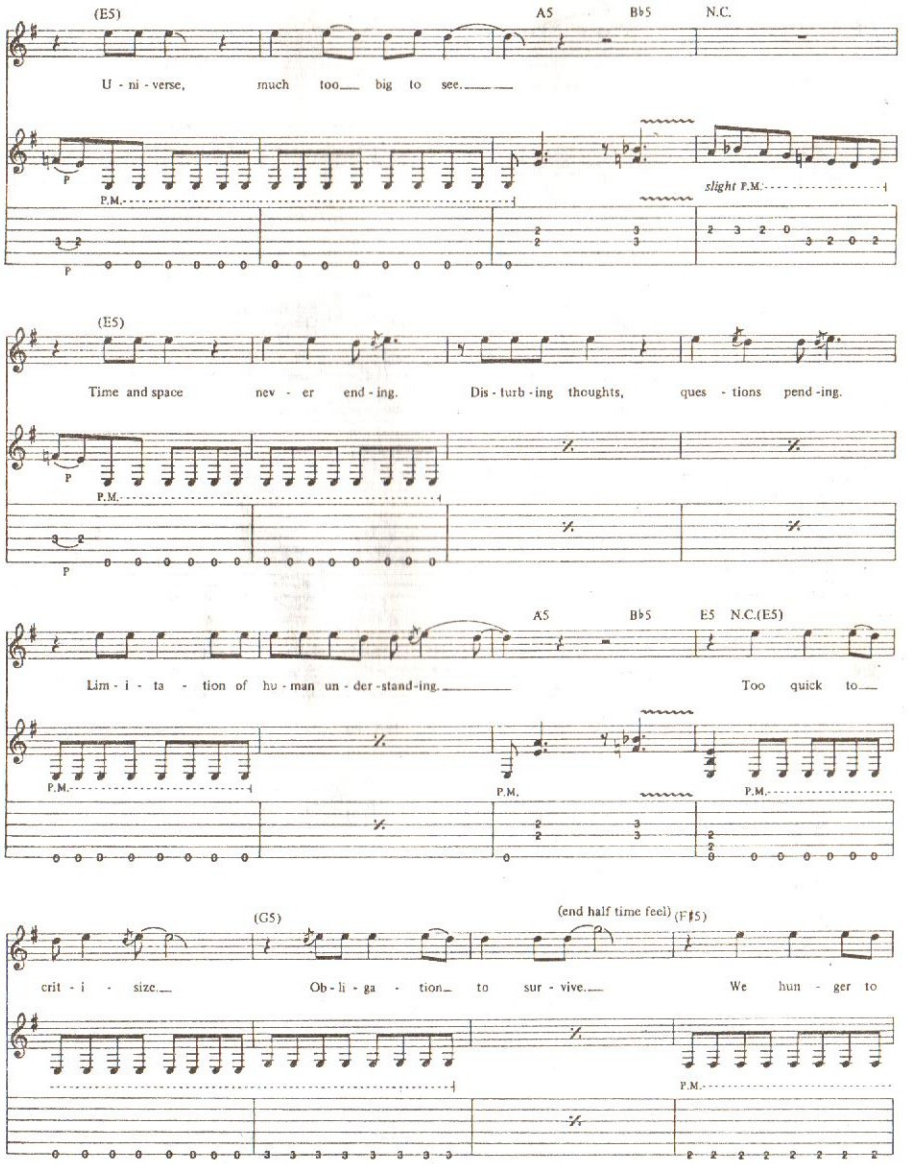
Fill 3

Guitar solo
w/Rhy. Fig. 2 (2 times)

Additional Lyrics

2. Love it or leave it, she, with the deadly bite.
Quick is the blue tongue, forked as the lightning strike.
Shining with brightness, always on surveillance.
The eyes, they never close, emblem of vigilance.
Say, don't tread on me. *(To Chorus)*

METALLICA

THROUGH THE NEVER

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

F♯5 A5 B♭5 N.C. N.C.

be a - live. Yeah.

Riff A Rhy. Fig. 2

P.M. P.M. P.M.

w/Fill 1 Half time feel Chorus E5 F♯5 E5 F♯5

(Twist - ing, turn - ing through the nev - er.) All that is, ev - er.

(end Rhy. Fig. 2) Rhy. Fig. 3

P.M. P.M. sl. P.M. P.M.

To Coda

E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 (end half time feel) G5

ev - er was will be ev - er twist - ing, turn - ing through the nev - er.

(end Rhy. Fig. 3)

sl. P.M. P.M. sl. P.M. sl. P.M.

Fill 1 Gtr. III

w/Rhy. Fig. 1 N.C. G5 N.C. Gtrs. I & II E5 w/Riff A N.C. D.S. al Coda

Guitar solo

Coda E5 F♯5 E5 F♯5 N.C. (end half time feel) E5 F5 F♯5 G5 G♯5

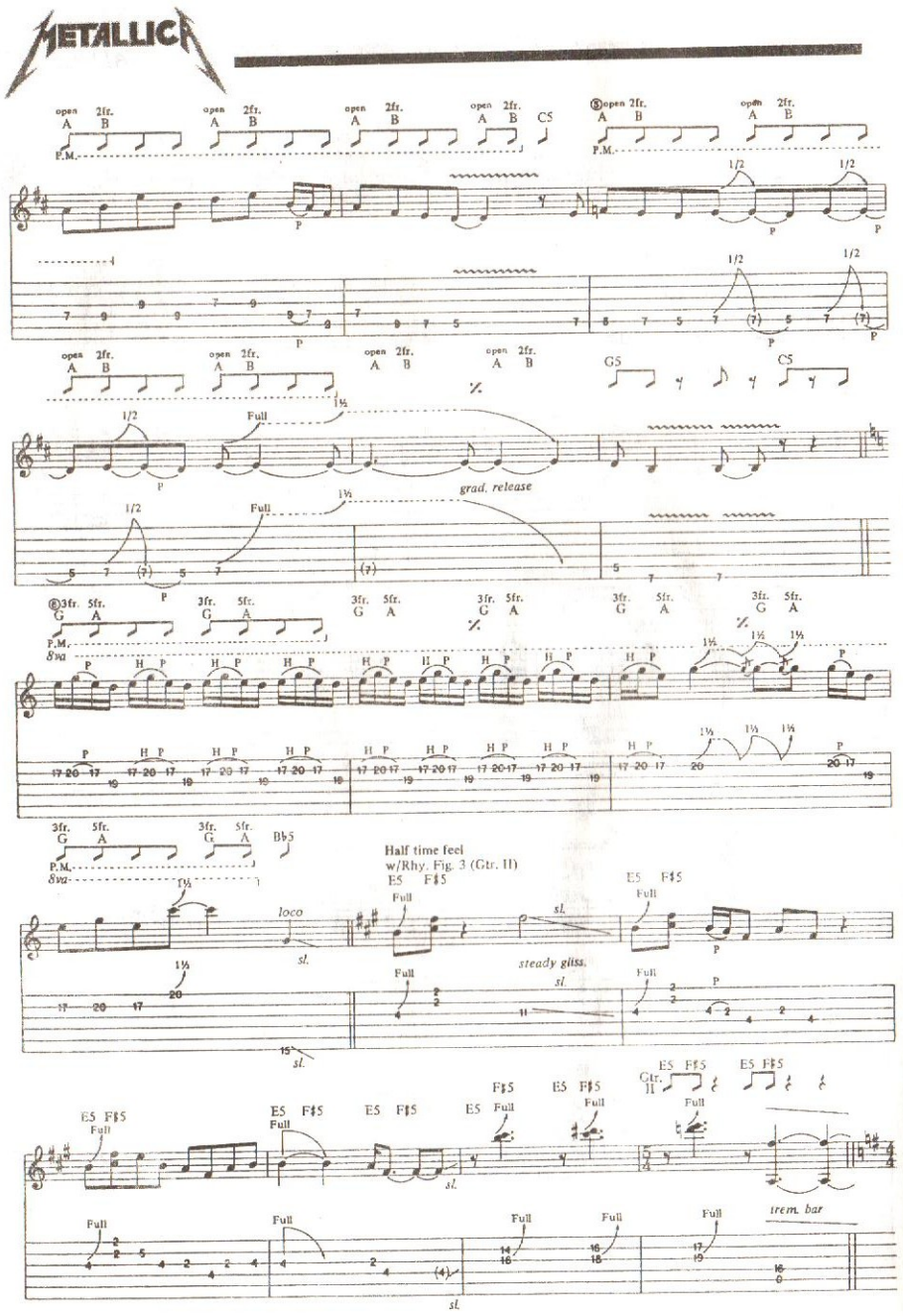
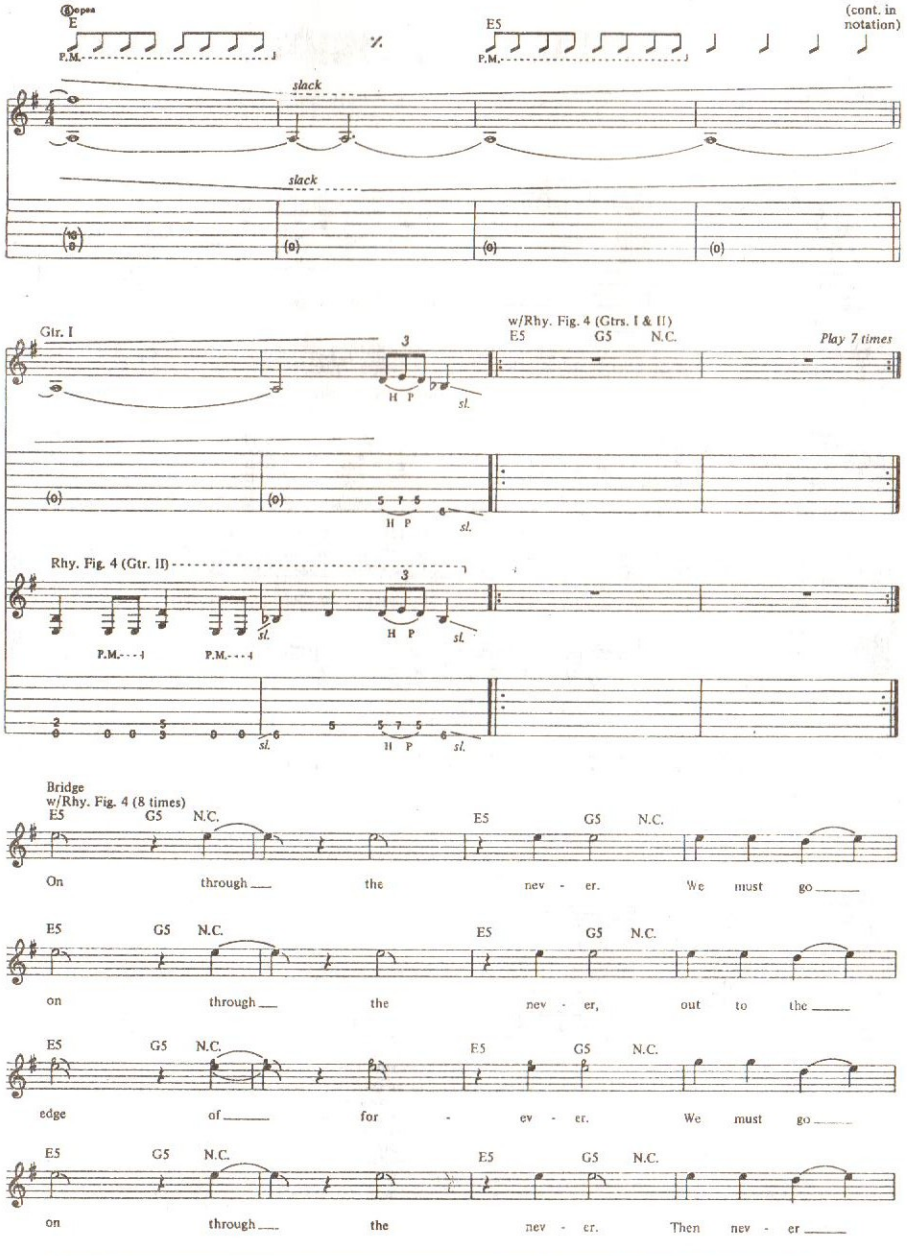
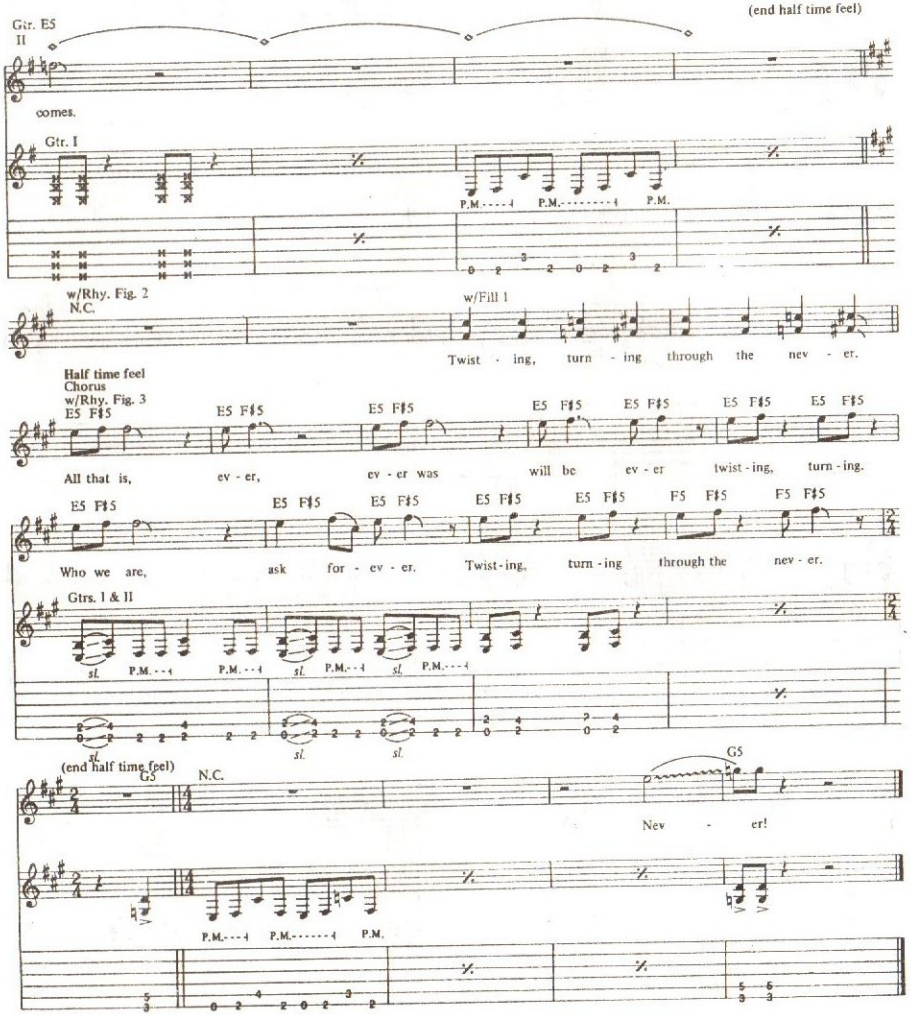
through the nev - er.

Gtr. I 8va

steady gliss.

loco

A5 C5

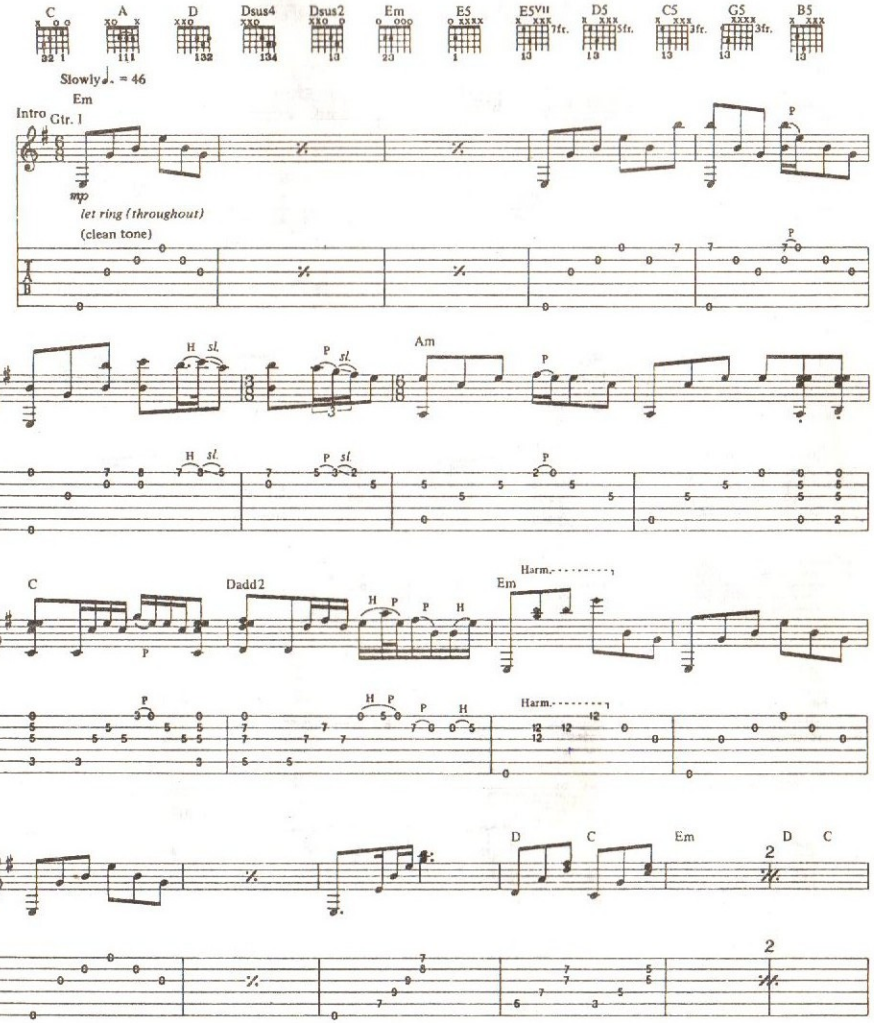
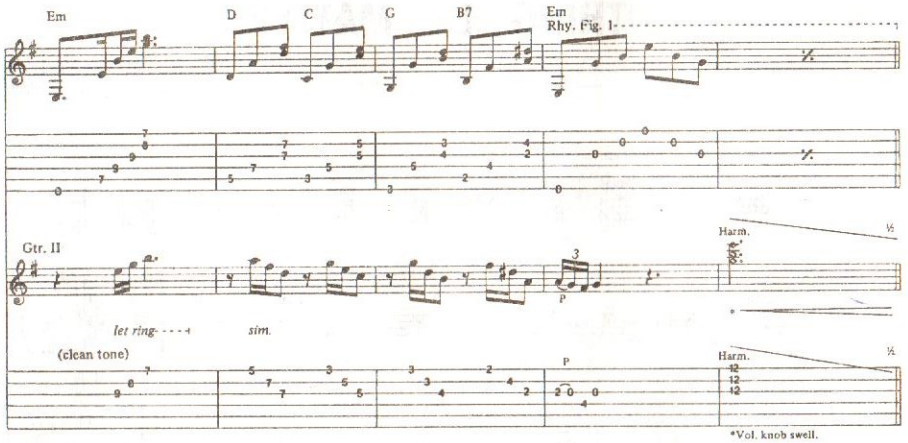

open 2fr. A B
P.M.
C5
G5
Full
1/2
grad. release
3fr. 5fr. G A
8va
loco
sl.
Half time feel
w/Rhy. Fig. 3 (Gtr. II)
E5 F♯5
Bb5
steady gliss.
Gtr. II
trem. bar

E
E5
(cont. in notation)
P.M.
slack
Gtr. I
w/Rhy. Fig. 4 (Gtrs. I & II)
E5 G5 N.C.
Play 7 times
H P
sl.
Rhy. Fig. 4 (Gtr. II)
Bridge
w/Rhy. Fig. 4 (8 times)
E5 G5 N.C.
On through the nev - er. We must go
on through the nev - er, out to the
edge of for - ev - er. We must go
on through the nev - er. Then nev - er

Additional Lyrics

2. In the dark, see past our eyes.
Pursuit of truth, no matter where it lies.
Gazing up to the breeze of the heavens.
On a quest, meaning, reason.
Come to be, how it begun.
All alone in the family of the sun.
Curiosity teasing everyone.
On our home, third stone from the sun. Yeah.

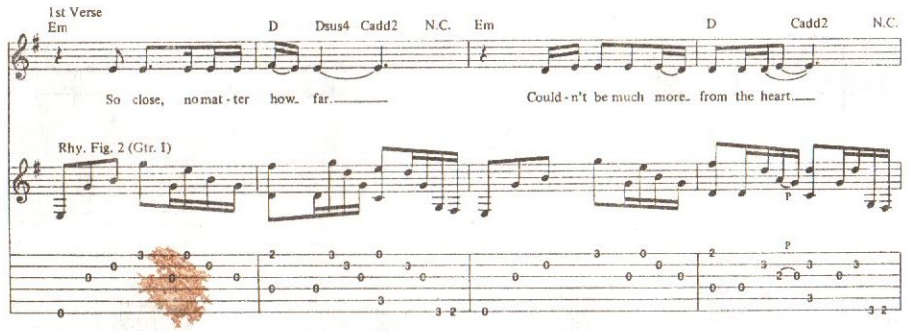
Twisting, turning through the never. *(To Chorus)*

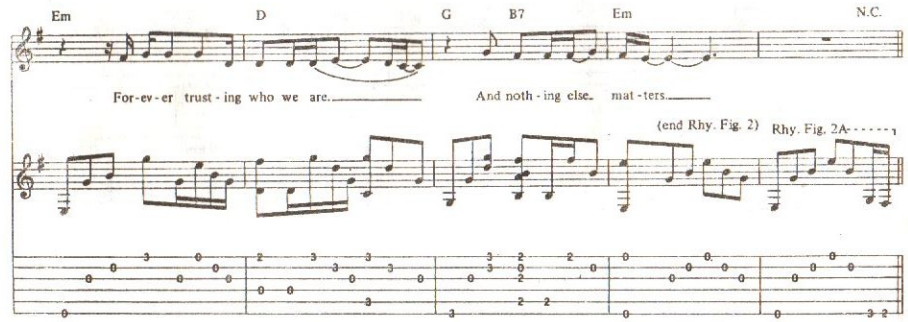
NOTHING ELSE MATTERS

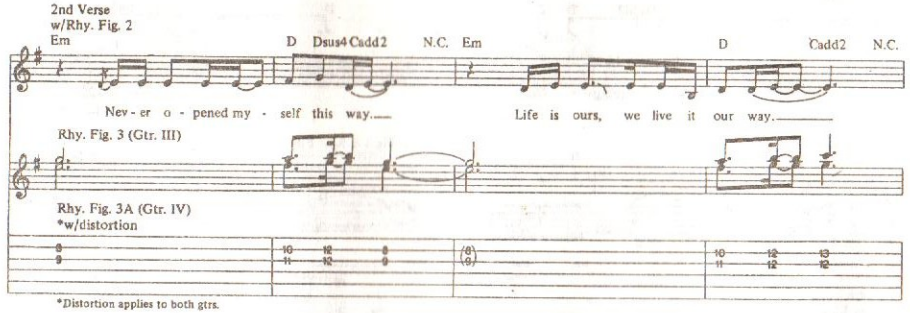
Words and Music by
James Hetfield and Lars Ulrich

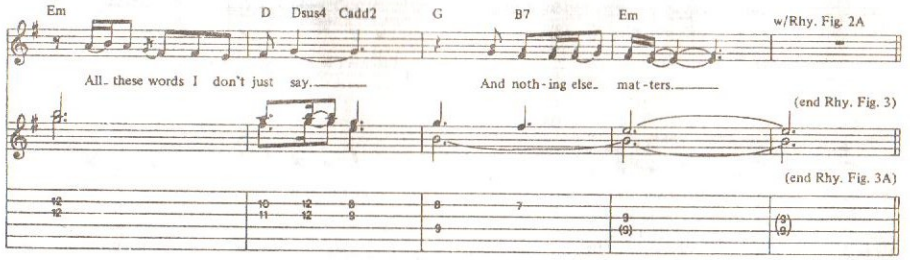
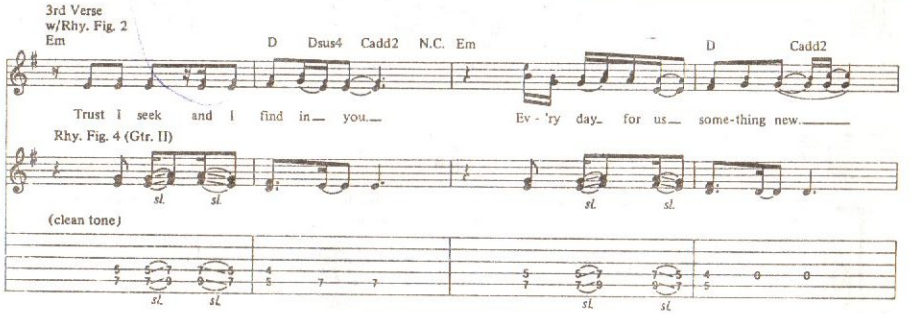


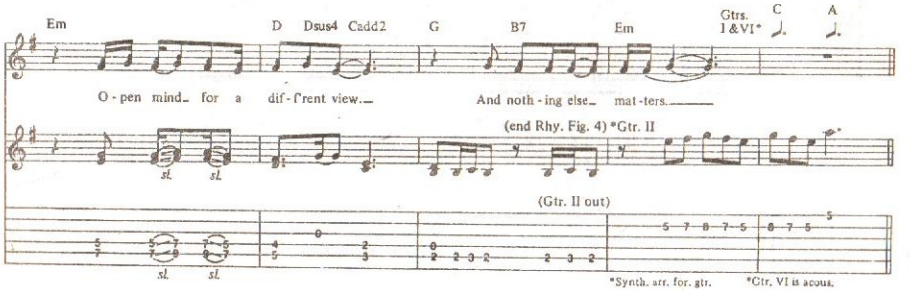
Em
D
C
G
B7
Em
Rhy. Fig. 1
Gtr. II
Harm.
let ring
sim.
(clean tone)
P
Harm.
*Vol. knob swell.


1st Verse
Em
D
Dsus4
Cadd2
N.C.
Em
D
Cadd2
N.C.
So close, no mat - ter how far.
Could - n't be much more from the heart.
Rhy. Fig. 2 (Gtr. I)
P


Em
D
G
B7
Em
N.C.
For - ev - er trust - ing who we are.
And noth - ing else mat - ters.
(end Rhy. Fig. 2)
Rhy. Fig. 2A


2nd Verse
w/Rhy. Fig. 2
Em
D
Dsus4
Cadd2
N.C.
Em
D
Cadd2
N.C.
Nev - er o - pened my - self this way.
Life is ours, we live it our way.
Rhy. Fig. 3 (Gtr. III)
Rhy. Fig. 3A (Gtr. IV)
*w/distortion
*Distortion applies to both gtrs.


Em
D
Dsus4
Cadd2
G
B7
Em
w/Rhy. Fig. 2A
All these words I don't just say.
And noth - ing else mat - ters.
(end Rhy. Fig. 3)
(end Rhy. Fig. 3A)

3rd Verse
w/Rhy. Fig. 2
Em
D
Dsus4
Cadd2
N.C.
Em
D
Cadd2
Trust I seek and I find in you.
Ev - 'ry day for us some - thing new.
Rhy. Fig. 4 (Gtr. II)
(clean tone)


Em
D
Dsus4
Cadd2
G
B7
Em
Gtrs. I &VI*
C
A
O - pen mind for a dif - f'rent view.
And noth - ing else mat - ters.
(end Rhy. Fig. 4)
*Gtr. II
(Gtr. II out)
*Synth. arr. for gtr.
*Gtr. VI is acous.

Rhy. Fig. 5 (Gtrs. I&VI) Chorus

D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what_ they do. Nev - er cared for what_ they

w/Rhy. Fill 1

C A D Gtr. VI w/Rhy. Fig.1 & Rhy. Fill 1 Em (end Rhy. Fig. 5)

know, oh, but I know.

4th Verse
w/Rhy. Fig. 2

Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

So close, no mat-ter how_ far. Could-n't be much more_ from the heart.

Em D Dsus4 Cadd2 G B7 Em

For - ev - er trust - ing who we are. And noth - ing else_ mat - ters.

Gtrs. I & IV C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev-er cared for what_they do. Nev-er cared for what_they

w/Rhy. Fill 2

C A D w/Rhy. Fig. 1 & Rhy. Fill 3 Em

know, oh, but I know.

Rhy. Fill 1 (Gtr. V*)

*Synth. arr. for gtr.

Rhy. Fill 2 (Gtr. III)

w/distortion

Rhy. Fill 3 (Gtr. V*)

*Synth arr. for gtr.

N.C.(Em) 8va Am loco

Gtr. II

Gtr. I let ring (clean tone) sl.

*Gtr. II notated to left of slashes.

1.

C Dadd2 Em

2.

w/Fill 1
Dadd2
Gtr. I Em

5th Verse
w/Rhy. Figs. 2, 3 & 3A

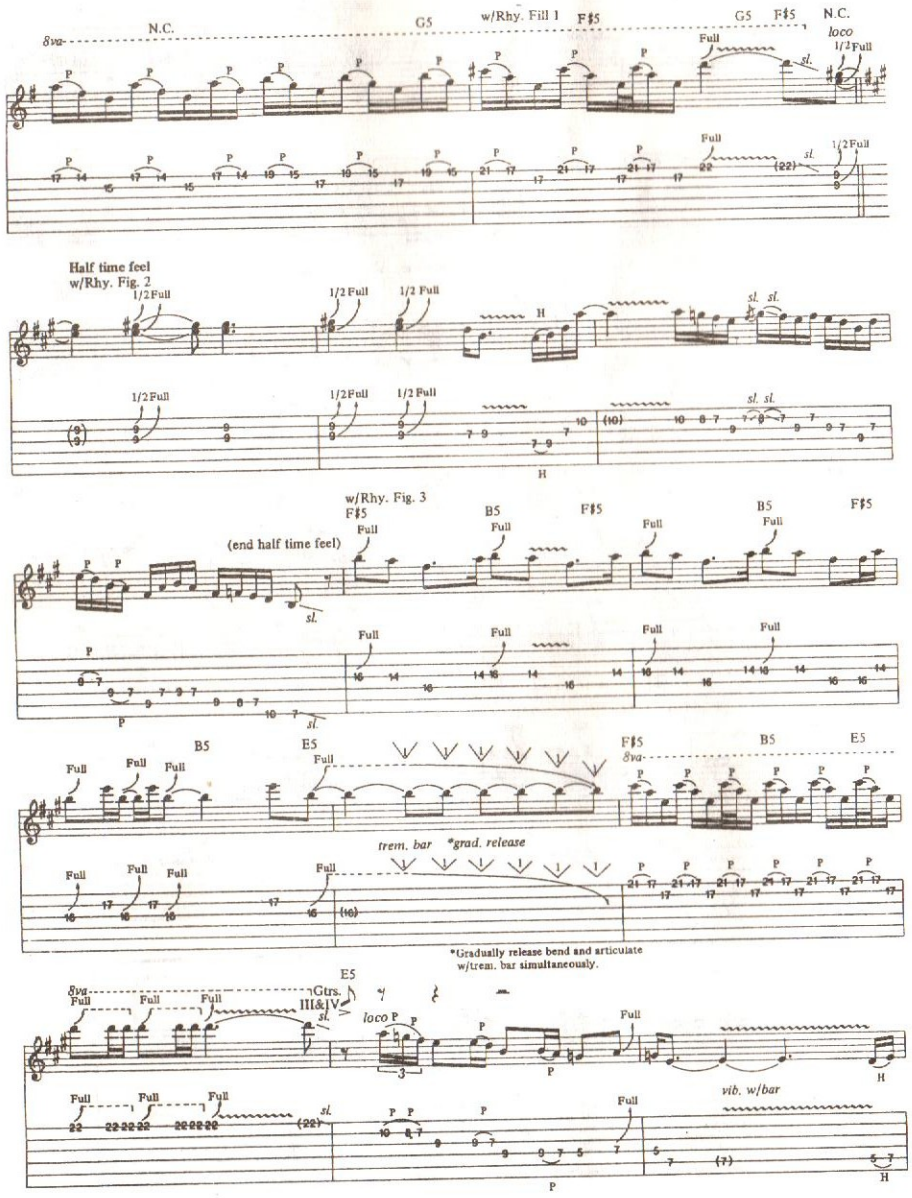
Em D Dsus4 Cadd2 N.C. Em

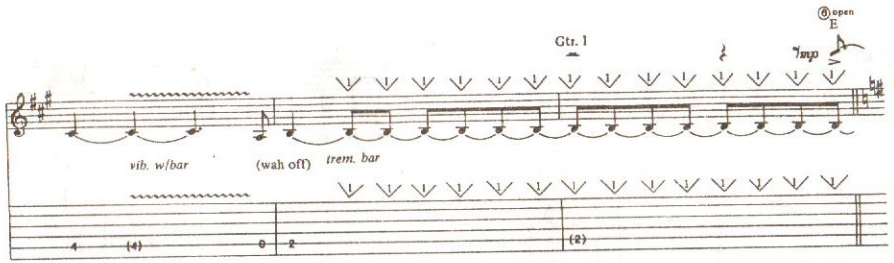
I nev - er o - pened my - self this way. Life is ours, we live it

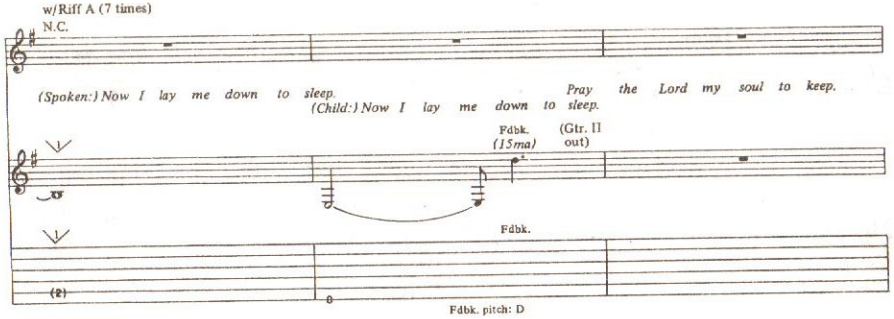
D Cadd2 N.C. Em D Dadd2 Cadd2

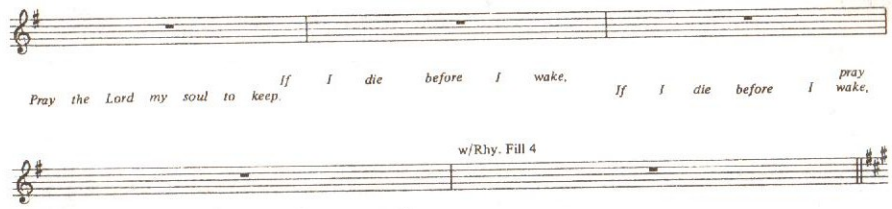
our way. All_ these words I don't just say.

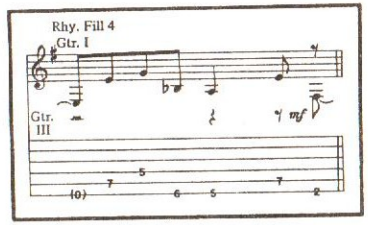
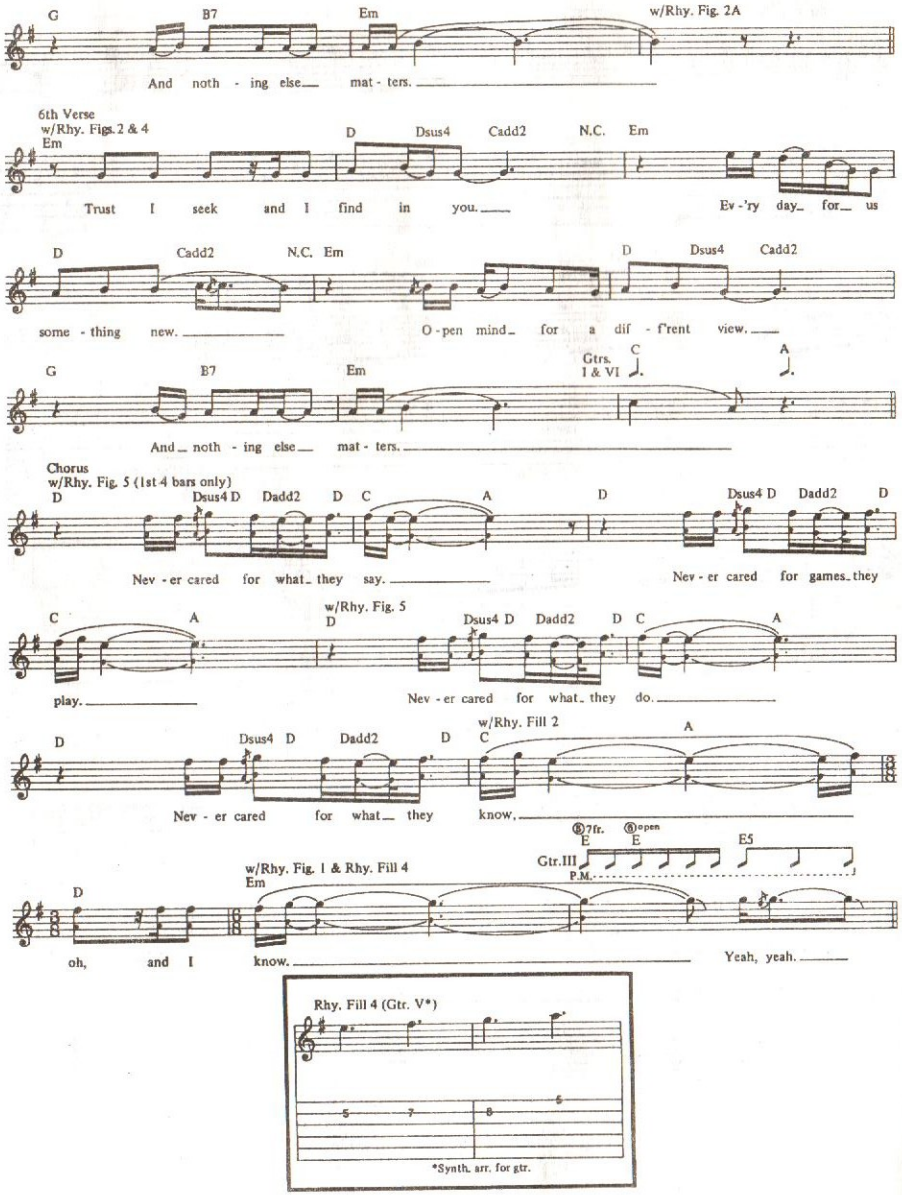
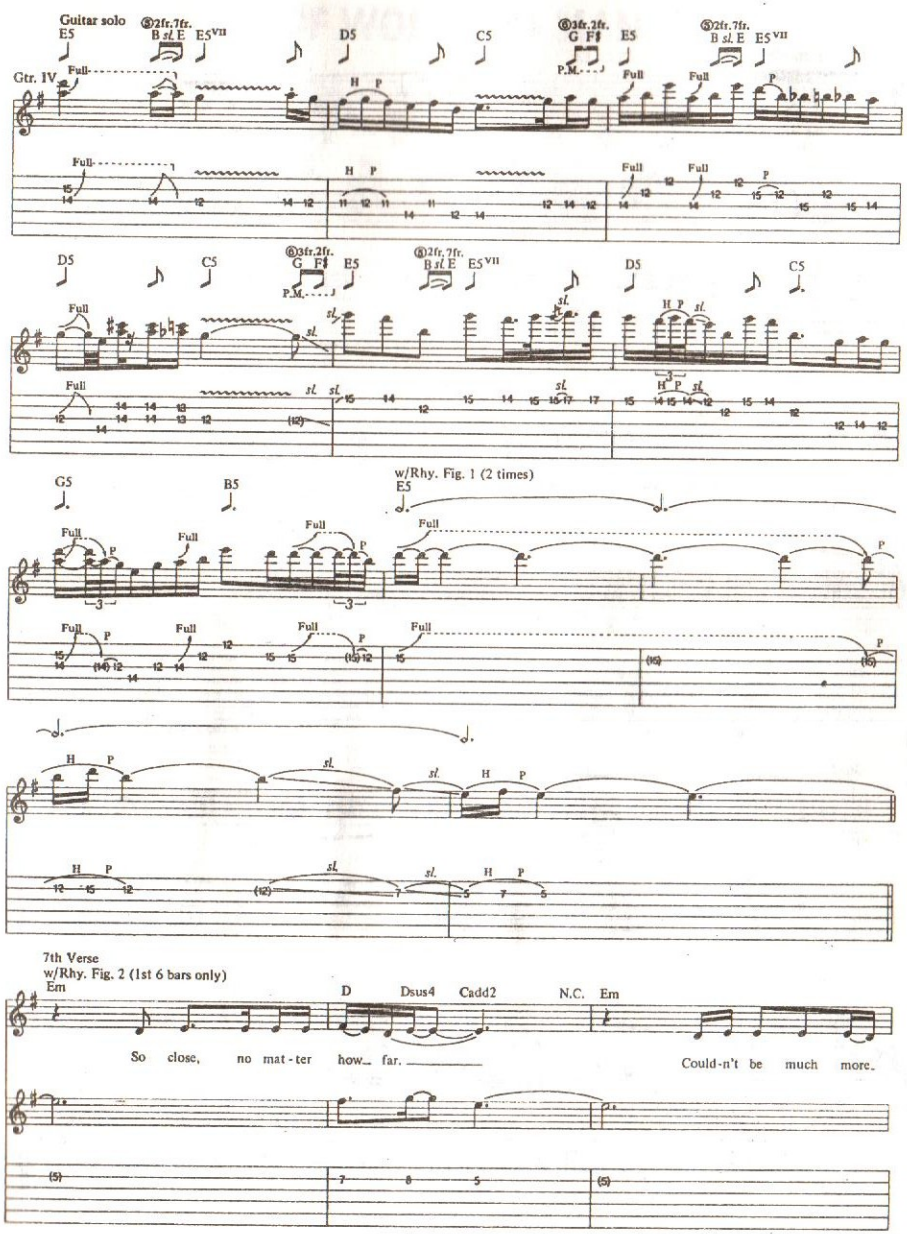
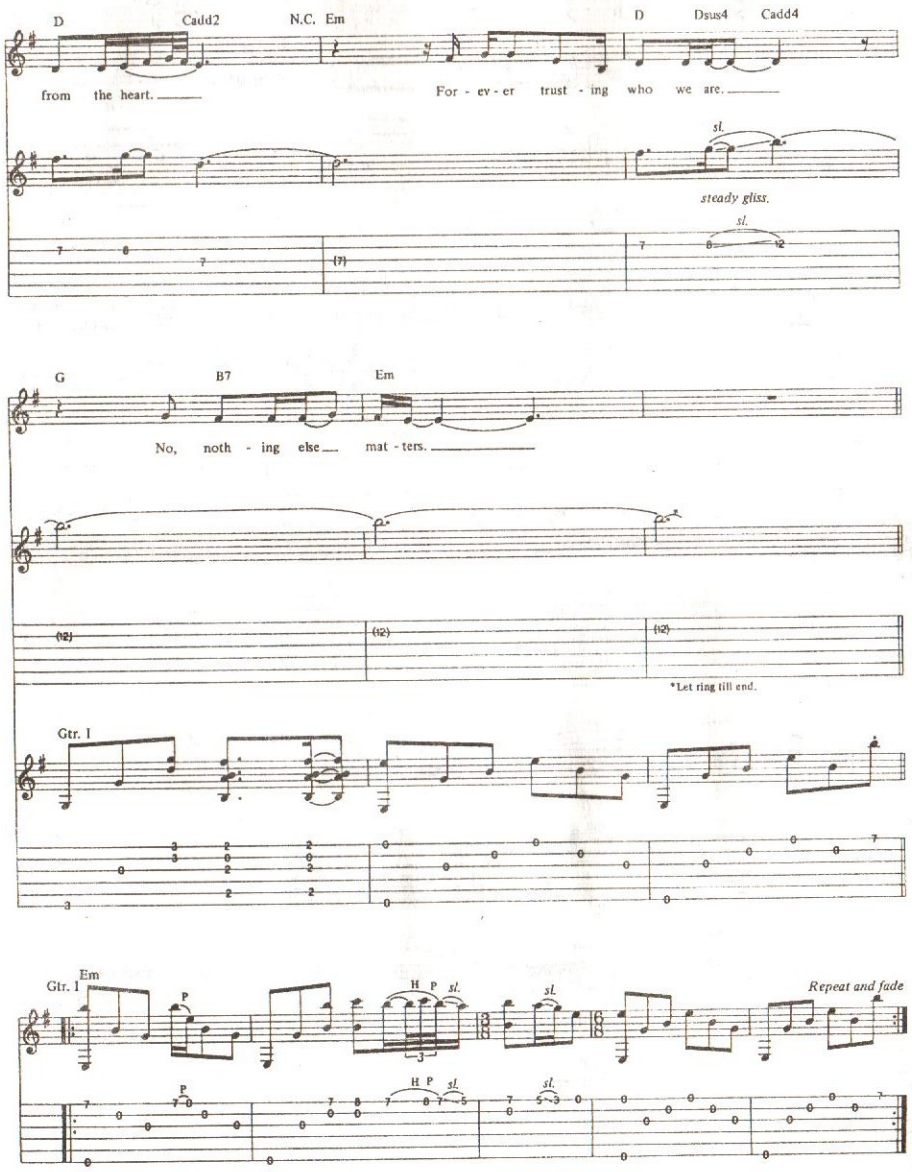
Fill 1 (Gtr. II)

(clean tone)

N.C.
G5
w/Rhy. Fill 1
F♯5
G5
F♯5
N.C.
8va
loco
Full
1/2 Full
sl.
Half time feel
w/Rhy. Fig. 2
H
w/Rhy. Fig. 3
(end half time feel)
B5
E5
trem. bar
*grad. release
*Gradually release bend and articulate w/trem. bar simultaneously.
Gtrs. III&IV
vib. w/bar
P

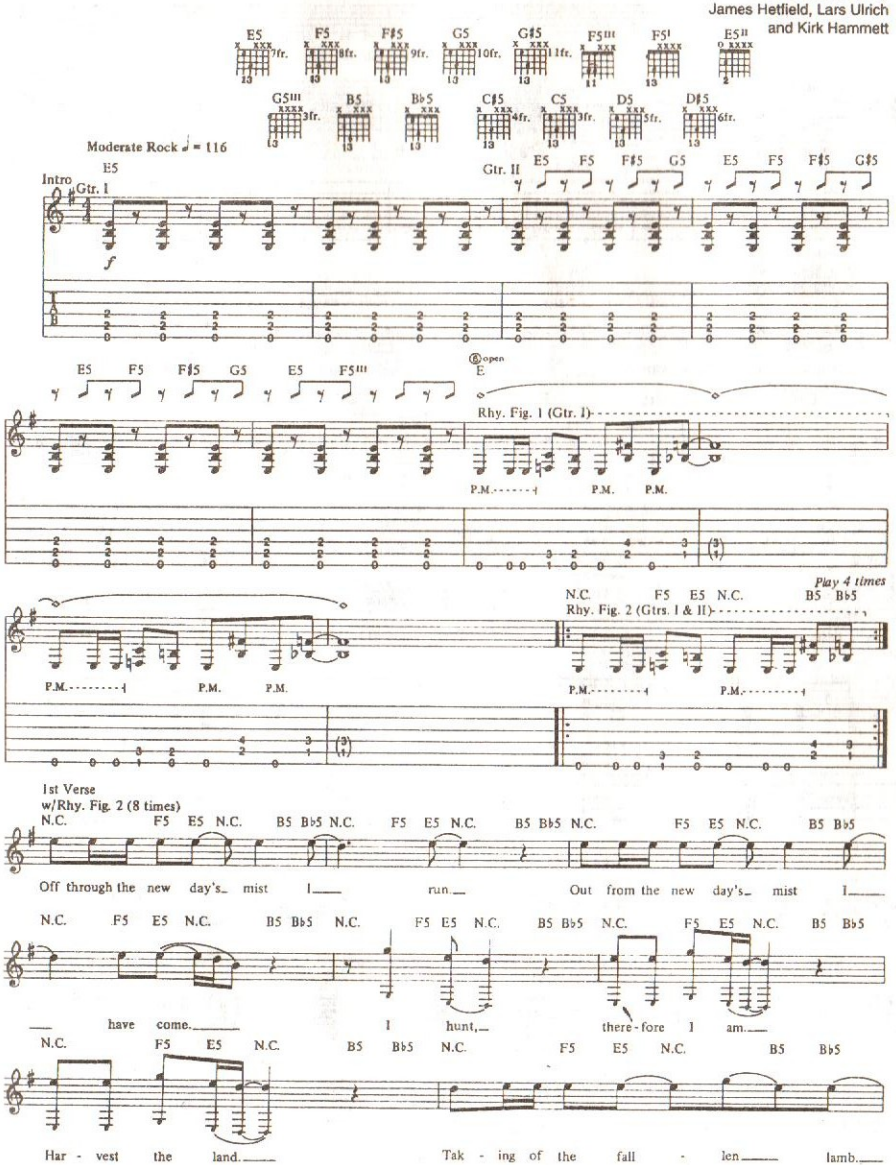

Gtr. 1
open E
vib. w/bar
(wah off)
trem. bar

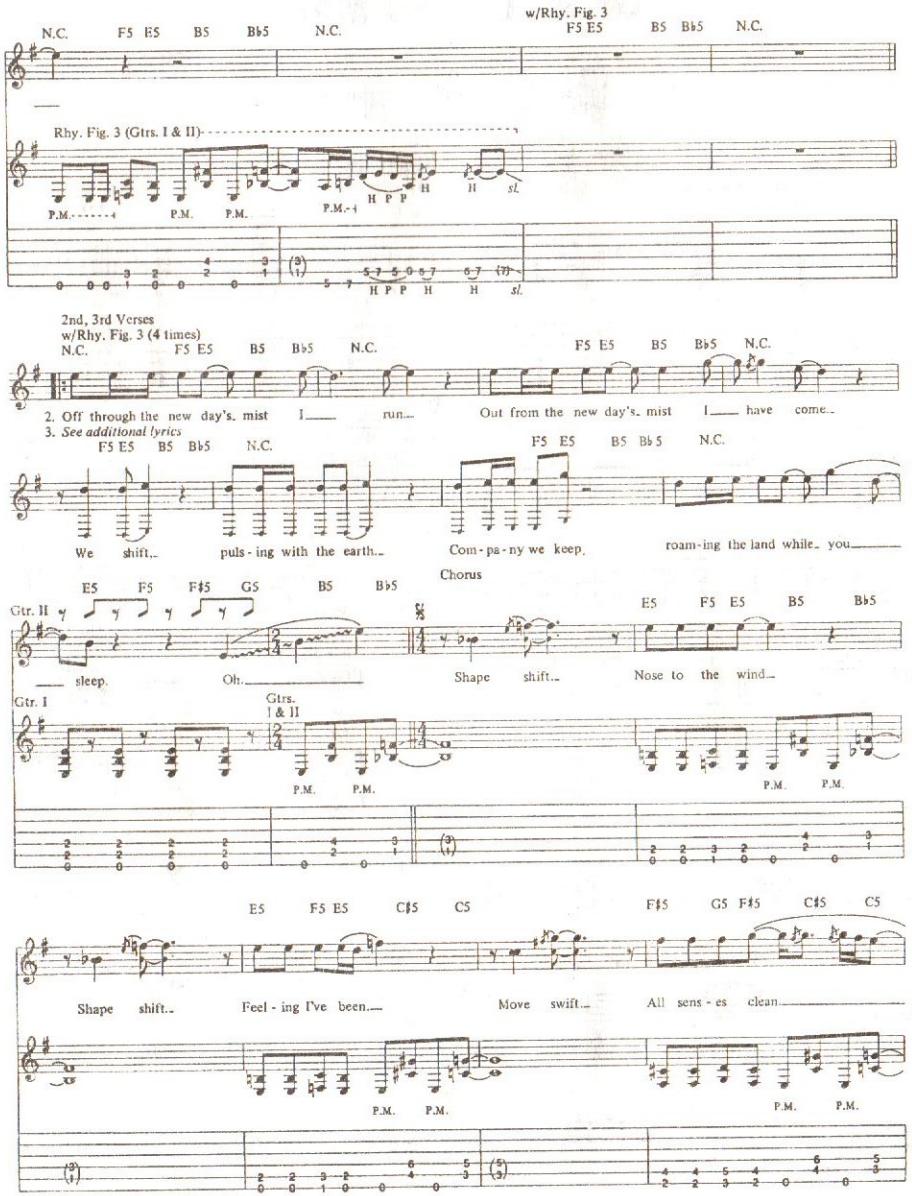
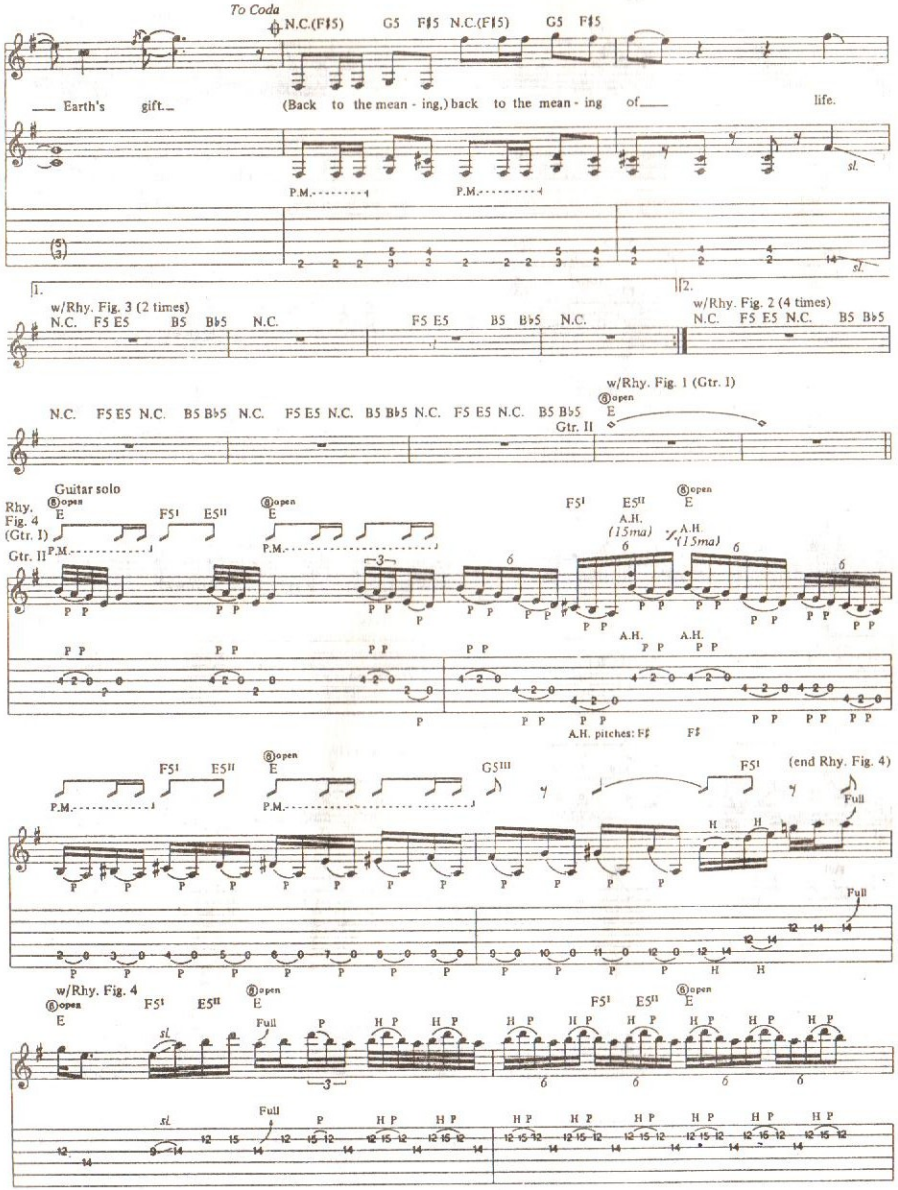
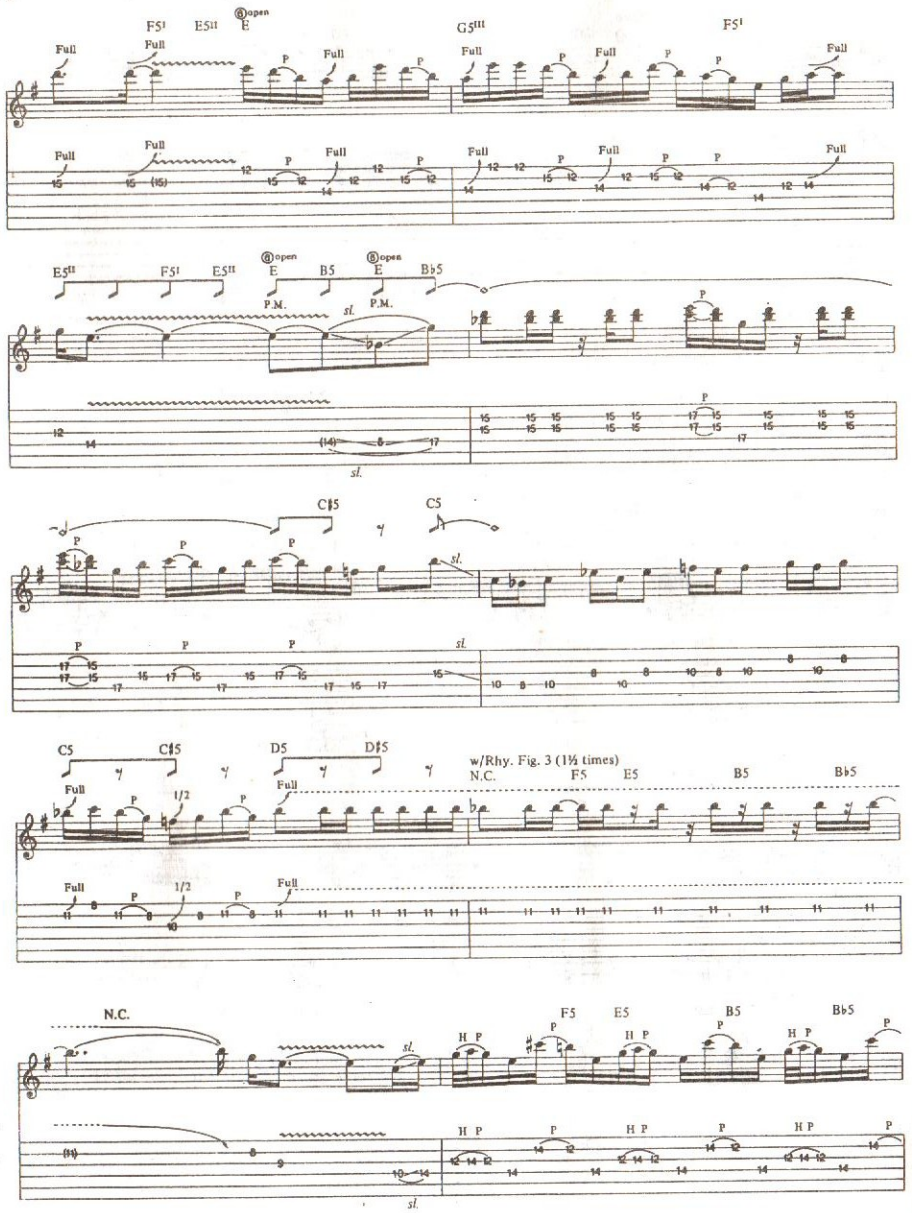
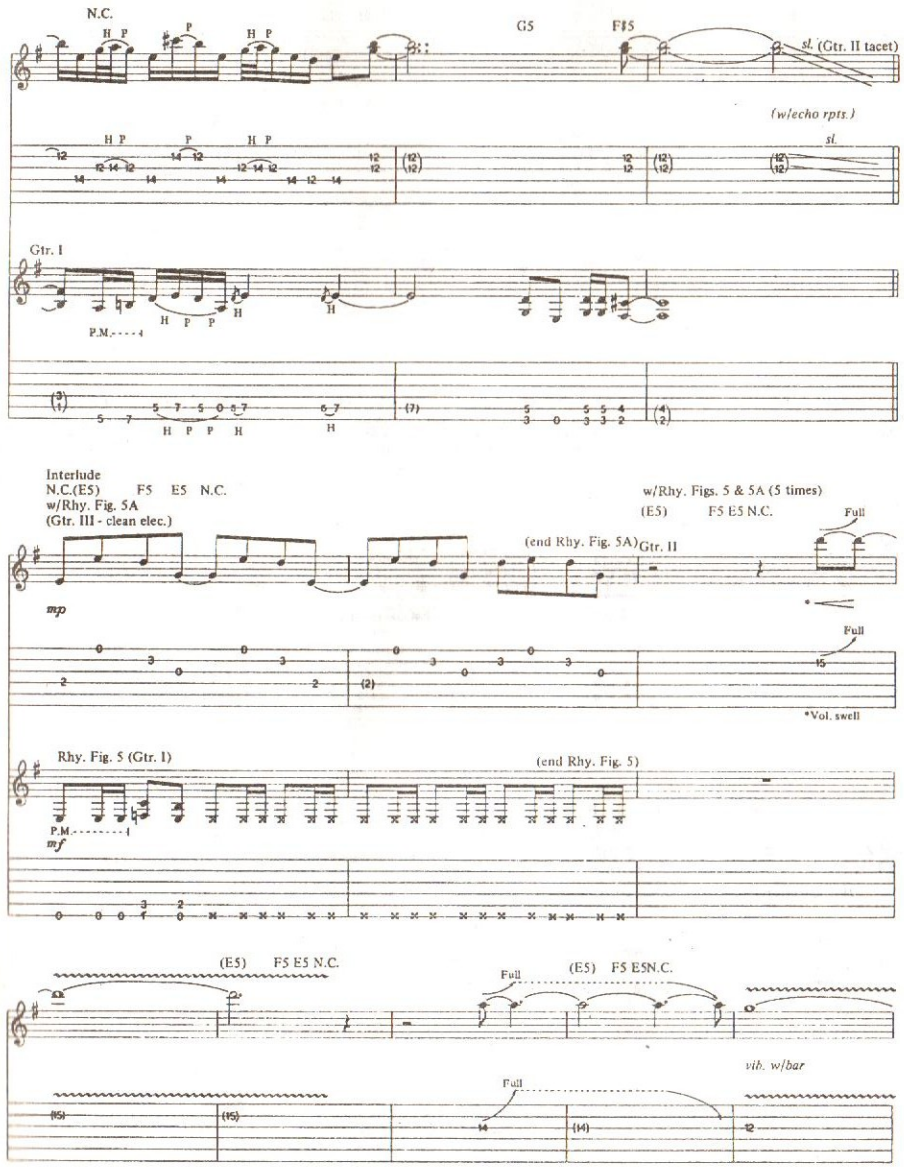

w/Riff A (7 times)
N.C.
(Spoken:) Now I lay me down to sleep.
Pray the Lord my soul to keep.
(Child:) Now I lay me down to sleep.
Fdbk. (15ma)
(Gtr. II out)
Fdbk.
Fdbk. pitch: D

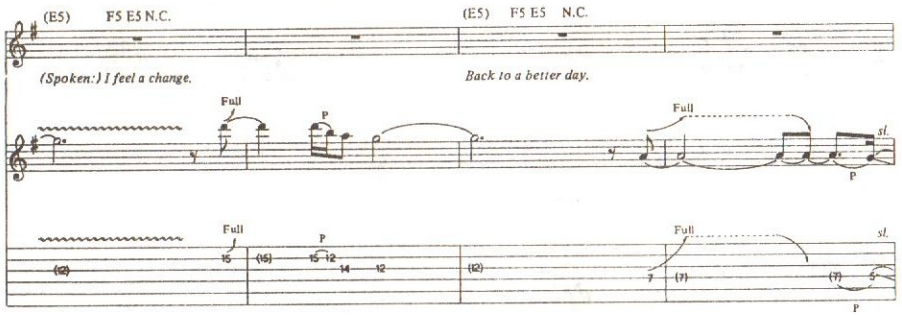

Pray the Lord my soul to keep.
If I die before I wake.
If I die before I pray
w/Rhy. Fill 4
the Lord my soul to take.
pray the Lord my soul to take.

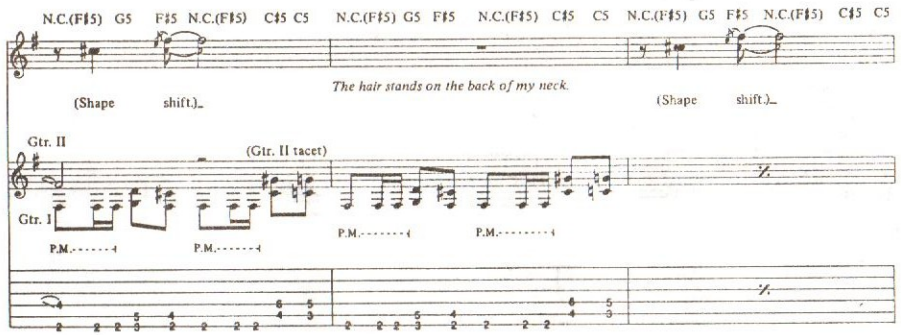

Rhy. Fill 4
Gtr. I
Gtr. III
mf

G B7 Em w/Rhy. Fig. 2A
And noth - ing else mat - ters.
6th Verse
w/Rhy. Figs. 2 & 4
Em D Dsus4 Cadd2 N.C. Em
Trust I seek and I find in you. Ev - 'ry day for us
D Cadd2 N.C. Em D Dsus4 Cadd2
some - thing new. O - pen mind for a dif - f'rent view.
G B7 Em Gtrs. I & VI C A
And noth - ing else mat - ters.
Chorus
w/Rhy. Fig. 5 (1st 4 bars only)
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D
Nev - er cared for what they say. Nev - er cared for games they
C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A
play. Nev - er cared for what they do.
D Dsus4 D Dadd2 D w/Rhy. Fill 2 C A
Nev - er cared for what they know.
w/Rhy. Fig. 1 & Rhy. Fill 4
Em D Gtr. III E E E5 P.M.
oh, and I know. Yeah, yeah.
Rhy. Fill 4 (Gtr. V*)
*Synth. arr. for gtr.

Guitar solo
E5 D5 C5 E5 E5
Gtr. IV
D5 C5 E5 D5 C5
G5 B5 w/Rhy. Fig. 1 (2 times) E5
7th Verse
w/Rhy. Fig. 2 (1st 6 bars only)
Em D Dsus4 Cadd2 N.C. Em
So close, no mat - ter how far. Could - n't be much more.

OF WOLF AND MAN

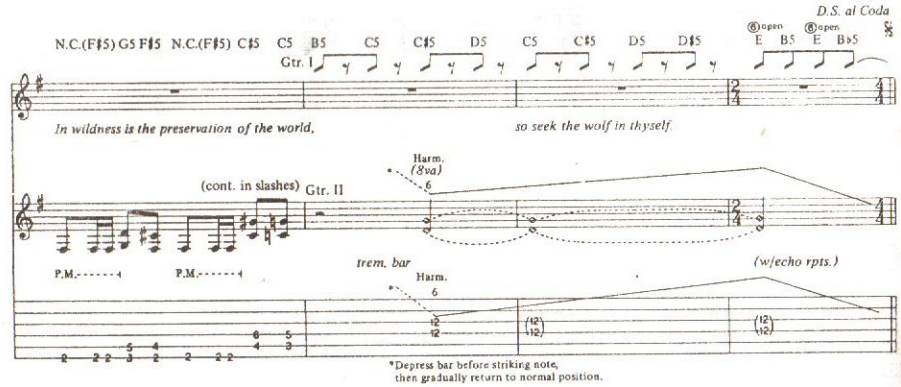
Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

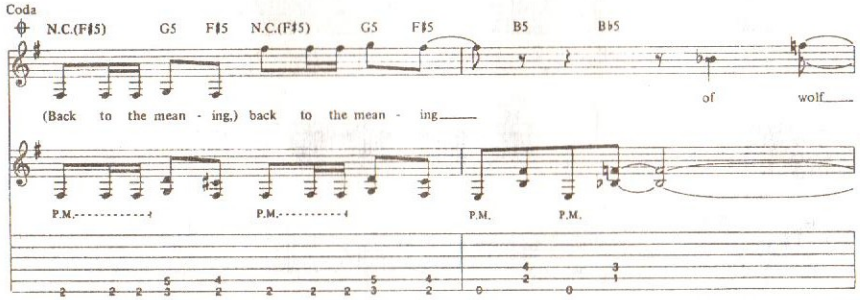
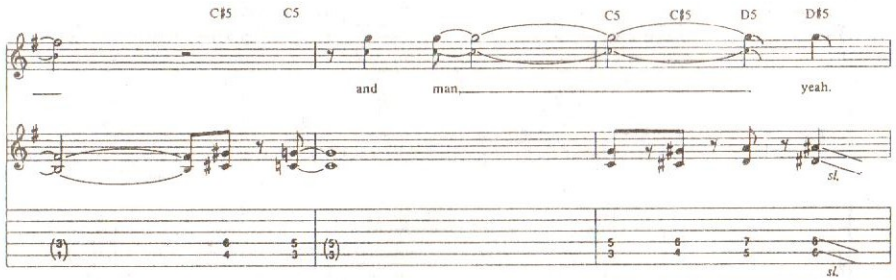
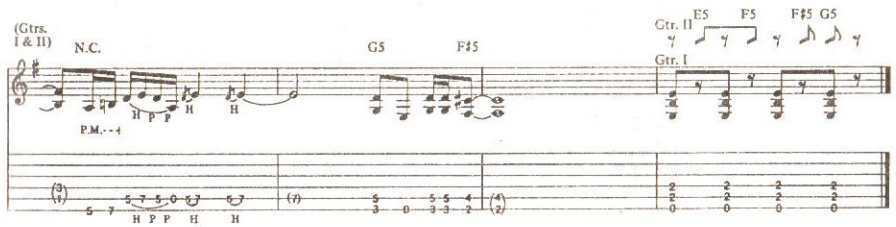



w/Rhy. Fig. 3
N.C. F5 E5 B5 B♭5 N.C.
F5 E5 B5 B♭5 N.C.
Rhy. Fig. 3 (Gtrs. I & II)
2nd, 3rd Verses
w/Rhy. Fig. 3 (4 times)
2. Off through the new day's mist I run... Out from the new day's mist I have come...
3. See additional lyrics
We shift... puls - ing with the earth... Com - pa - ny we keep. roam - ing the land while... you...
Chorus
Gtr. II
E5 F5 F♯5 G5 B5 B♭5
sleep. Oh... Shape shift... Nose to the wind...
Gtr. I
Gtrs. I & II
E5 F5 E5 C♯5 C5 F♯5 G5 F♯5 C♯5 C5
Shape shift... Feel - ing I've been... Move swift... All sens - es clean...
P.M.

To Coda
N.C.(F♯5) G5 F♯5 N.C.(F♯5) G5 F♯5
Earth's gift... (Back to the mean - ing,) back to the mean - ing of... life.
P.M.
1. 2.
w/Rhy. Fig. 3 (2 times)
N.C. F5 E5 B5 B♭5 N.C.
w/Rhy. Fig. 2 (4 times)
N.C. F5 E5 N.C. B5 B♭5
w/Rhy. Fig. 1 (Gtr. I)
Gtr. II
N.C. F5 E5 N.C. B5 B♭5 N.C. F5 E5 N.C. B5 B♭5 N.C. F5 E5 N.C. B5 B♭5
Guitar solo
Rhy. Fig. 4 (Gtr. I)
Gtr. II
A.H. (15ma)
A.H. pitches: F♯ F♯
(end Rhy. Fig. 4)
Full
w/Rhy. Fig. 4

F5¹ E5II E
Open
G5III
F5¹
Full
P.M.
sl.
C♯5 C5
D5 D♯5
w/Rhy. Fig. 3 (1½ times)
N.C. F5 E5 B5 B♭5
1/2
N.C.
H P
(11)

N.C.
H P
G5
F♯5
sl. (Gtr. II tacet)
(w/echo rpts.)
Gtr. I
P.M.
Interlude
N.C.(E5) F5 E5 N.C.
w/Rhy. Fig. 5A
(Gtr. III - clean elec.)
w/Rhy. Figs. 5 & 5A (5 times)
(E5) F5 E5 N.C.
(end Rhy. Fig. 5A)
Gtr. II
mp
Full
*Vol. swell
Rhy. Fig. 5 (Gtr. I)
(end Rhy. Fig. 5)
mf
(E5) F5 E5 N.C.
vib. w/bar







*Depress bar before striking note, then gradually return to normal position.



Additional Lyrics

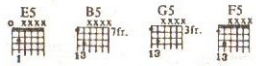
3. Bright is the moon, high in starlight.
Chill in the air, cold as steel tonight.
We shift. Call of the wild.
Fear in your eyes. It's later than you realized. *(To Chorus)*

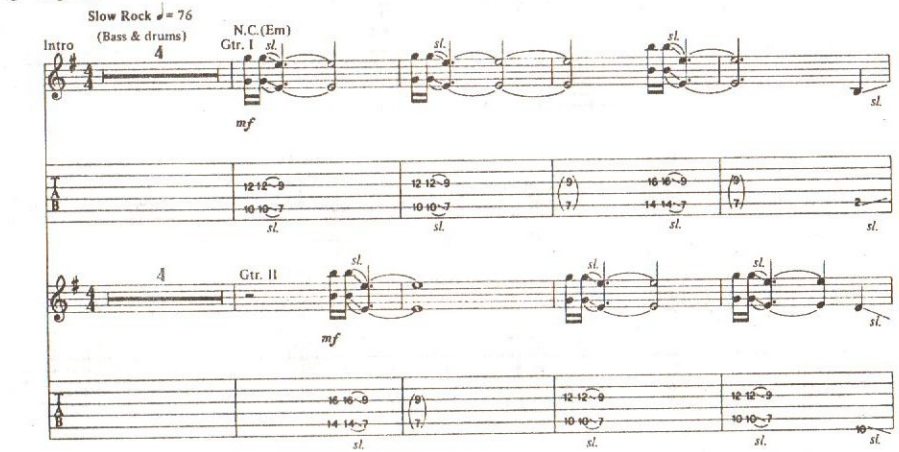
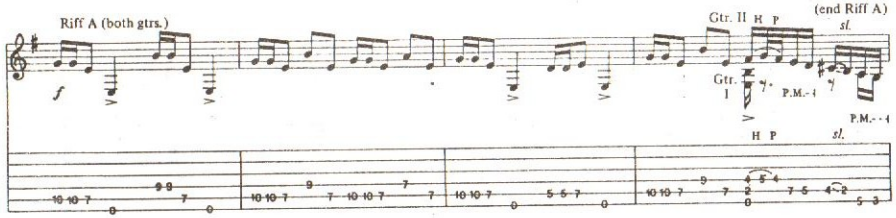
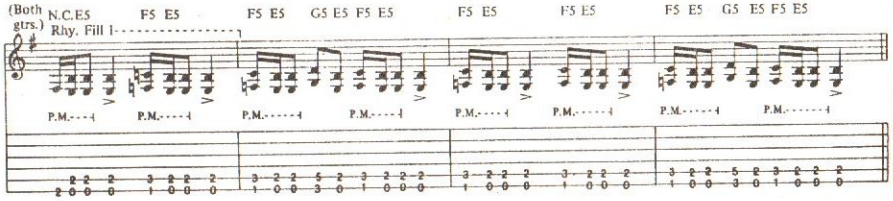
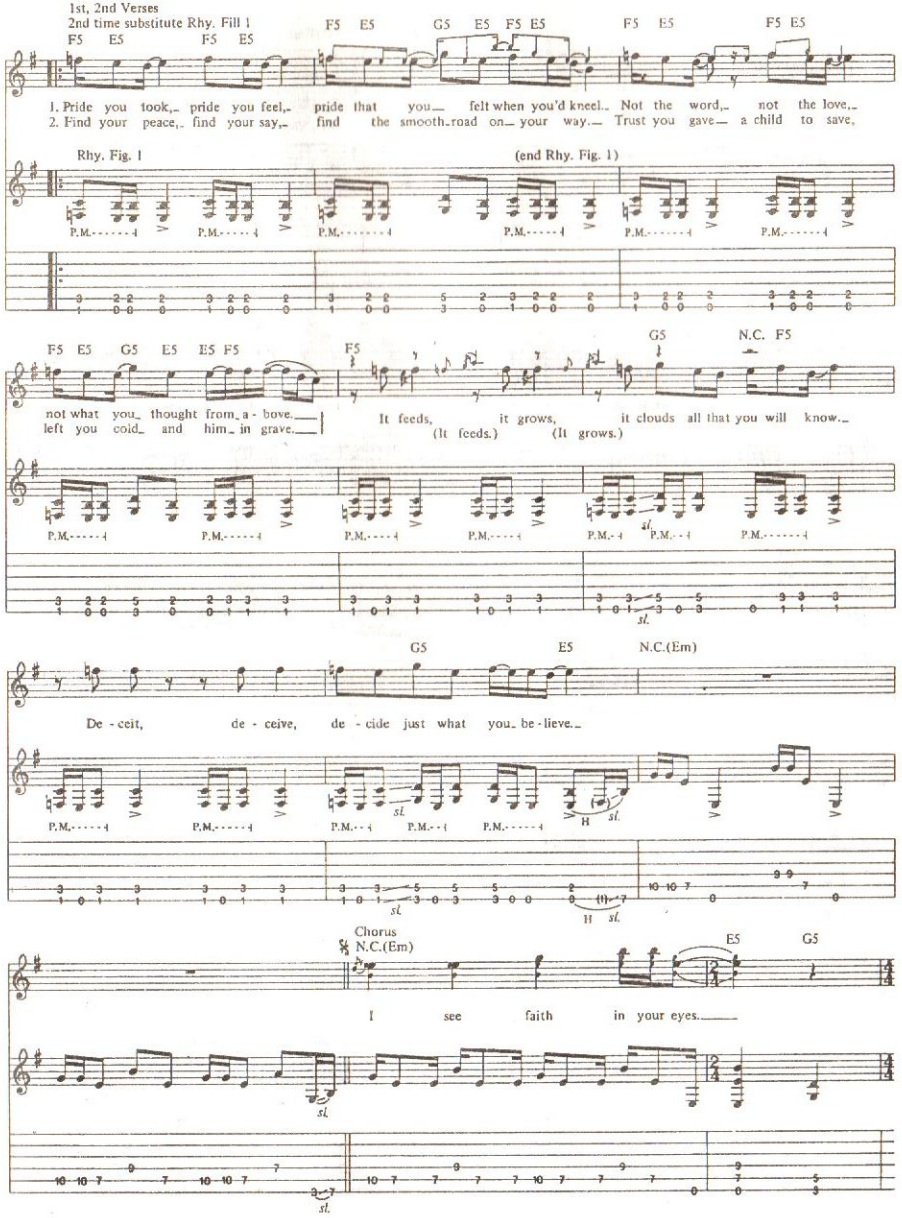
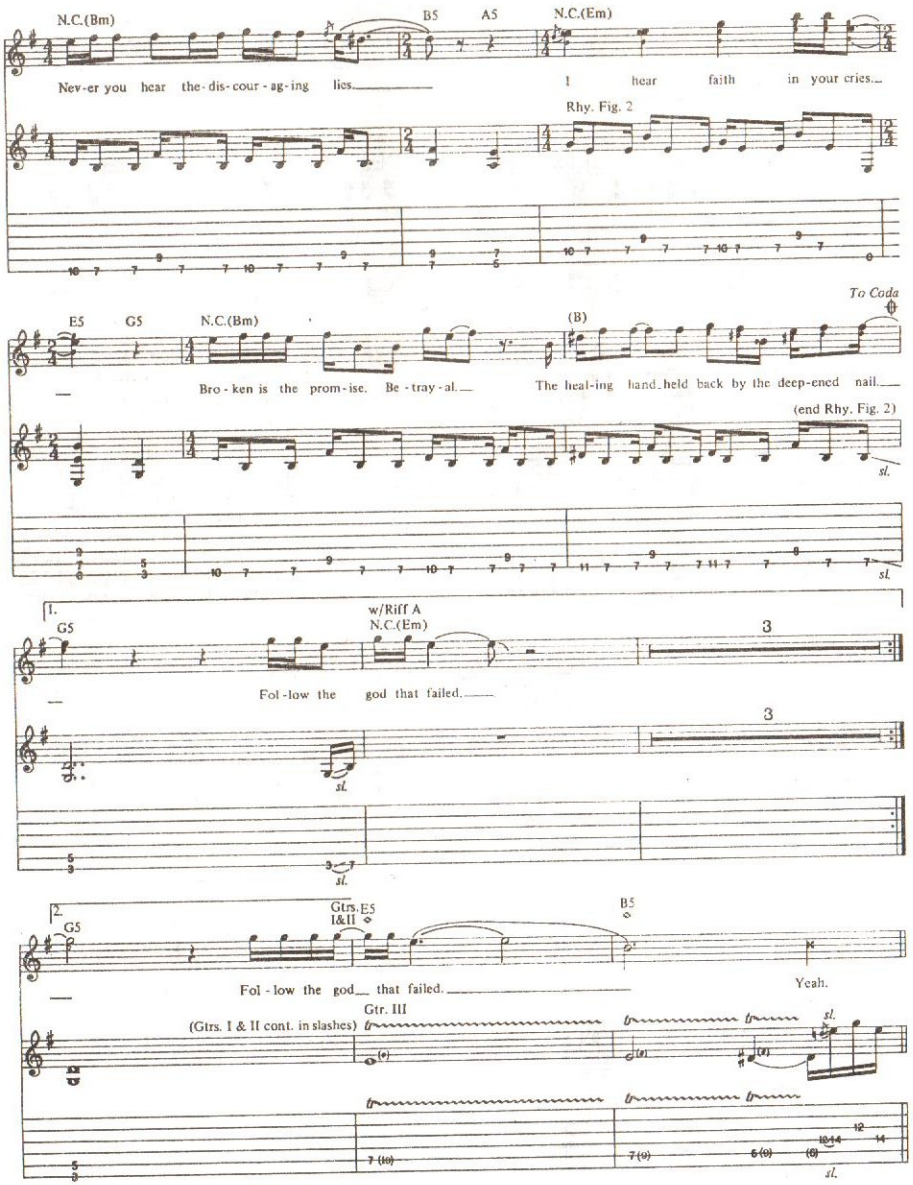
METALLICA

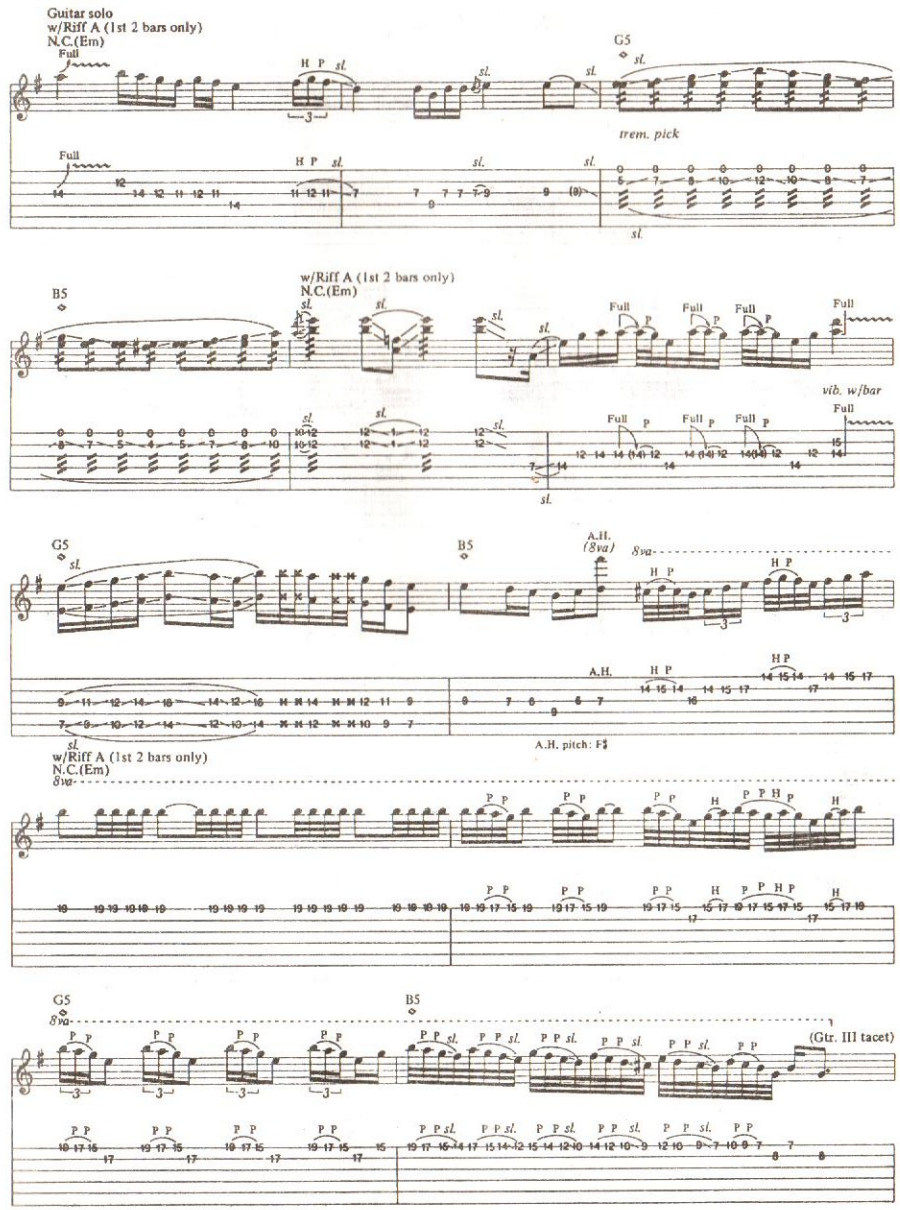
THE GOD THAT FAILED

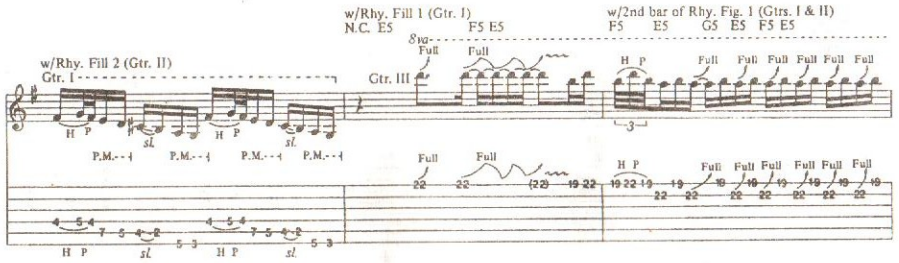
Words and Music by
James Hetfield and Lars Ulrich

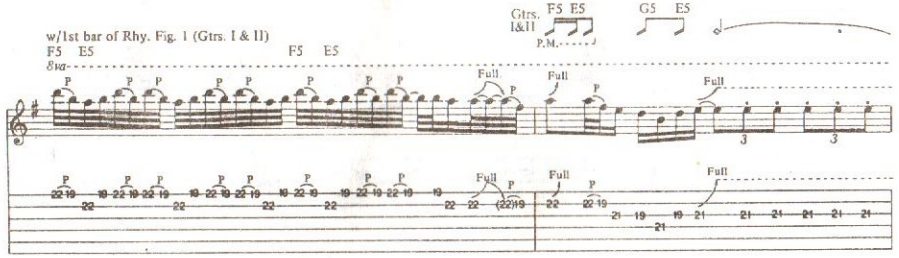
Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

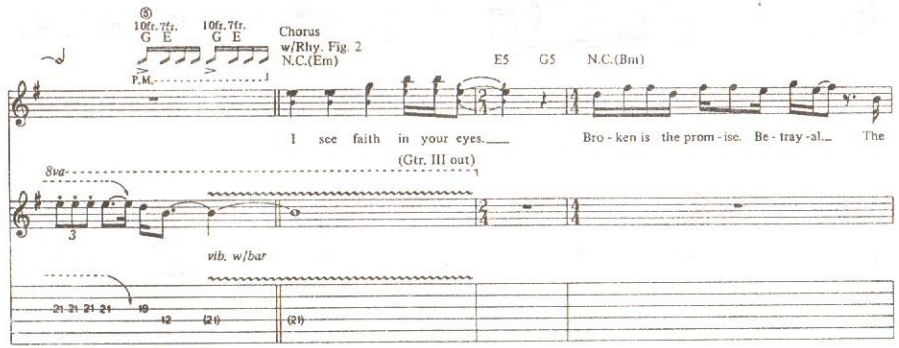
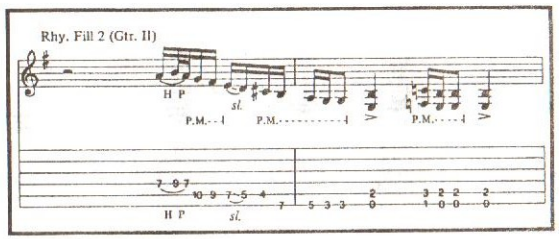


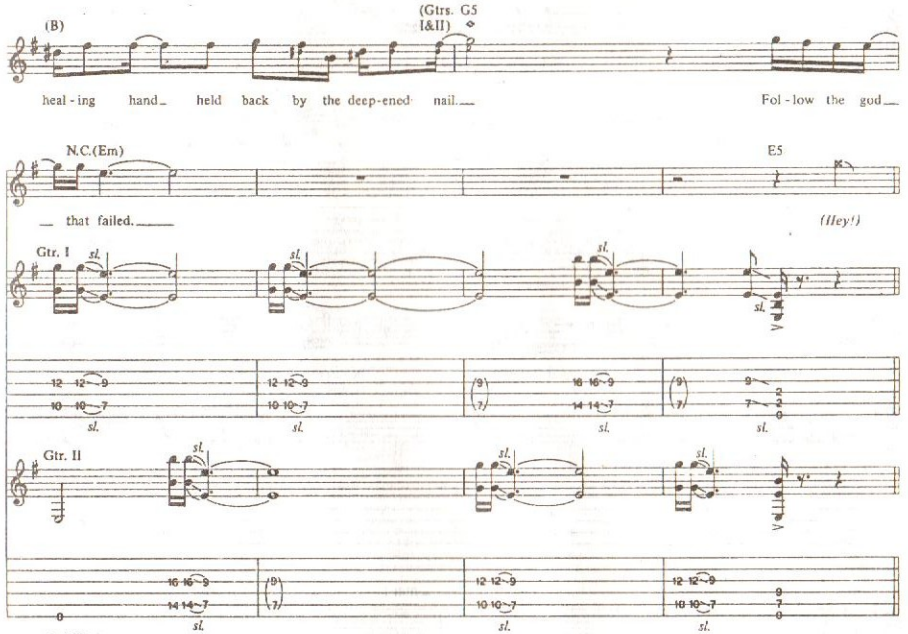


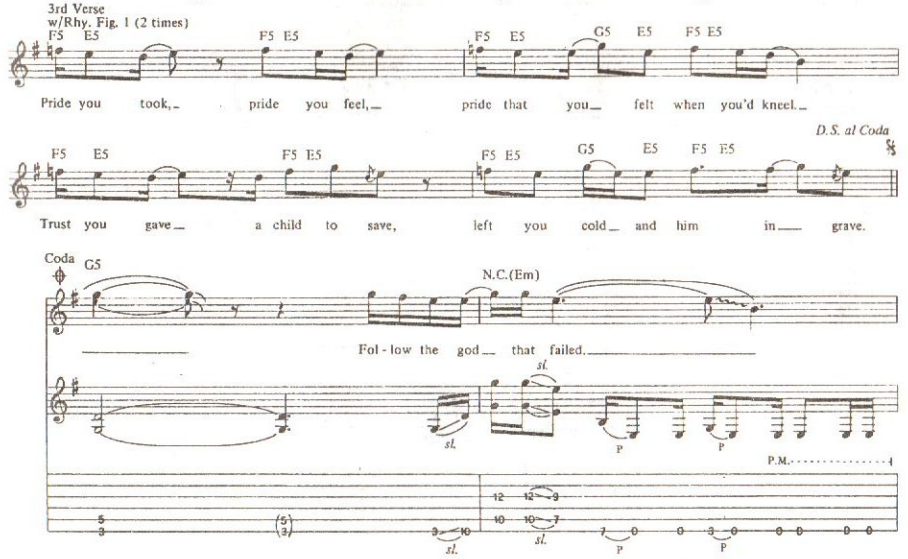
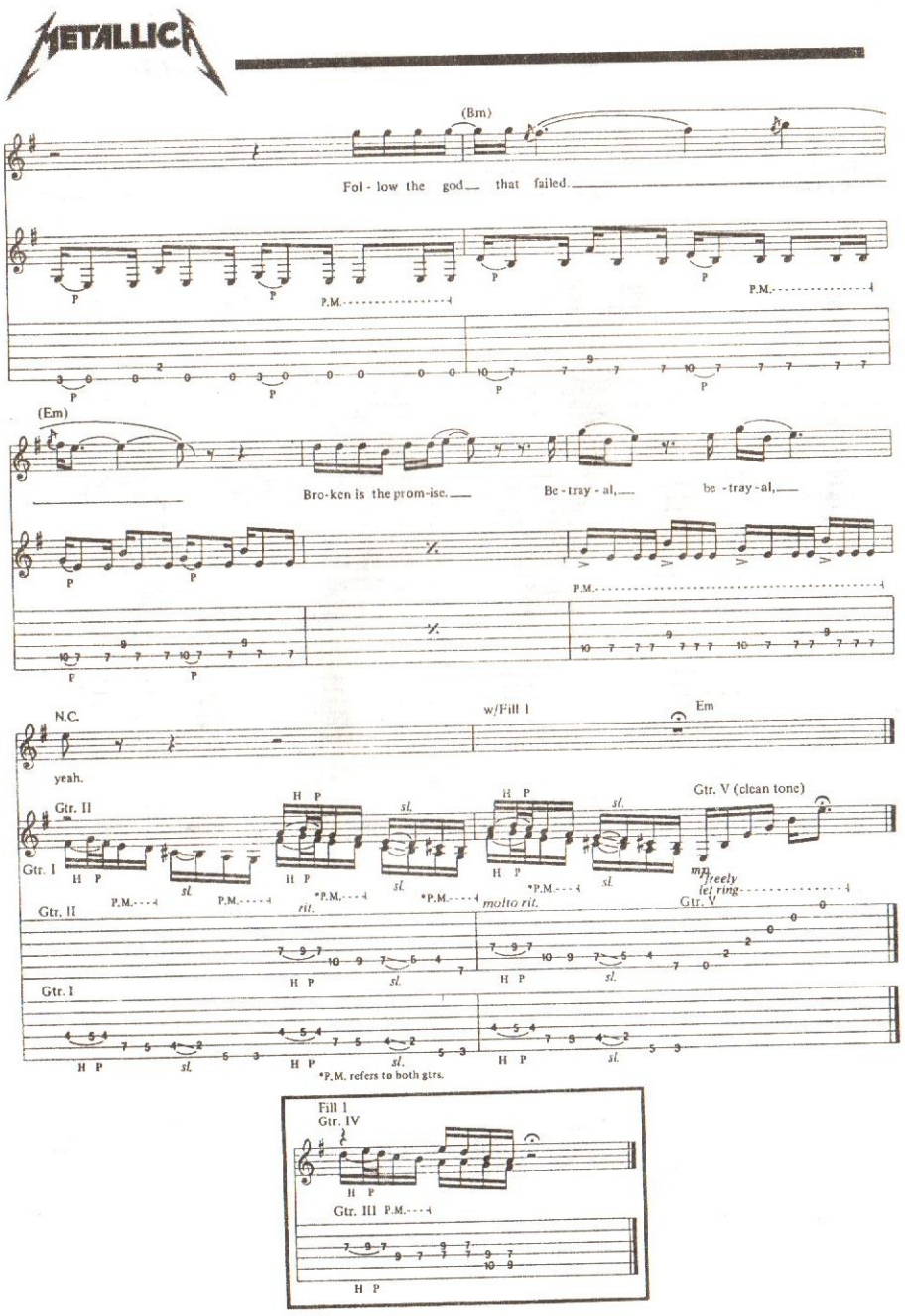
N.C.(Bm)
B5
A5
N.C.(Em)
Nev-er you hear the-dis-cour-ag-ing lies.
I hear faith in your cries.
Rhy. Fig. 2
To Coda
E5
G5
N.C.(Bm)
(B)
Bro-ken is the prom-ise. Be-tray-al.
The heal-ing hand held back by the deep-ened nail.
(end Rhy. Fig. 2)
1.
w/Riff A
N.C.(Em)
Fol-low the god that failed.
2.
Gtrs. I&II
Fol-low the god that failed.
Yeah.
Gtr. III
(Gtrs. I & II cont. in slashes)

Guitar solo
w/Riff A (1st 2 bars only)
N.C.(Em)
G5
trem. pick
B5
vib. w/bar
A.H. (8va)
A.H. pitch: F♯
(Gtr. III tacet)

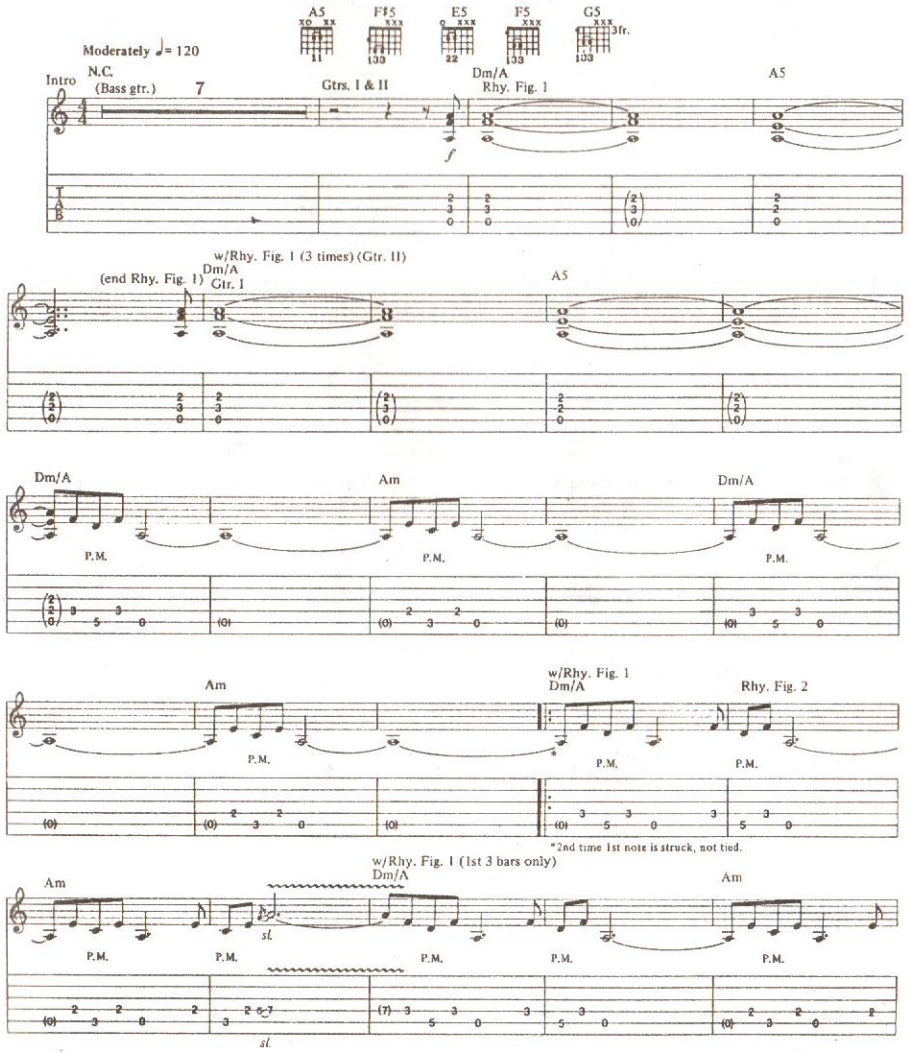

w/Rhy. Fill 1 (Gtr. I)
N.C. E5 F5 E5
w/2nd bar of Rhy. Fig. 1 (Gtrs. I & II)
F5 E5 G5 E5 F5 E5
w/Rhy. Fill 2 (Gtr. II)
Gtr. I
Gtr. III
8va
Full
H P
P.M.
sl.


w/1st bar of Rhy. Fig. 1 (Gtrs. I & II)
F5 E5 F5 E5
Gtrs. I&II
F5 E5 G5 E5
P.M.
8va
Full
P


10fr.7fr.
G E
10fr.7fr.
G E
Chorus
w/Rhy. Fig. 2
N.C.(Em)
E5 G5 N.C.(Bm)
P.M.
I see faith in your eyes.
Bro - ken is the prom - ise. Be - tray - al.
The
(Gtr. III out)
8va
vib. w/bar

Rhy. Fill 2 (Gtr. II)
H P
sl.
P.M.


(B)
(Gtrs. G5
I&II)
heal - ing hand held back by the deep-ened nail.
Fol - low the god
N.C.(Em)
E5
that failed.
(Hey!)
Gtr. I
Gtr. II
sl.

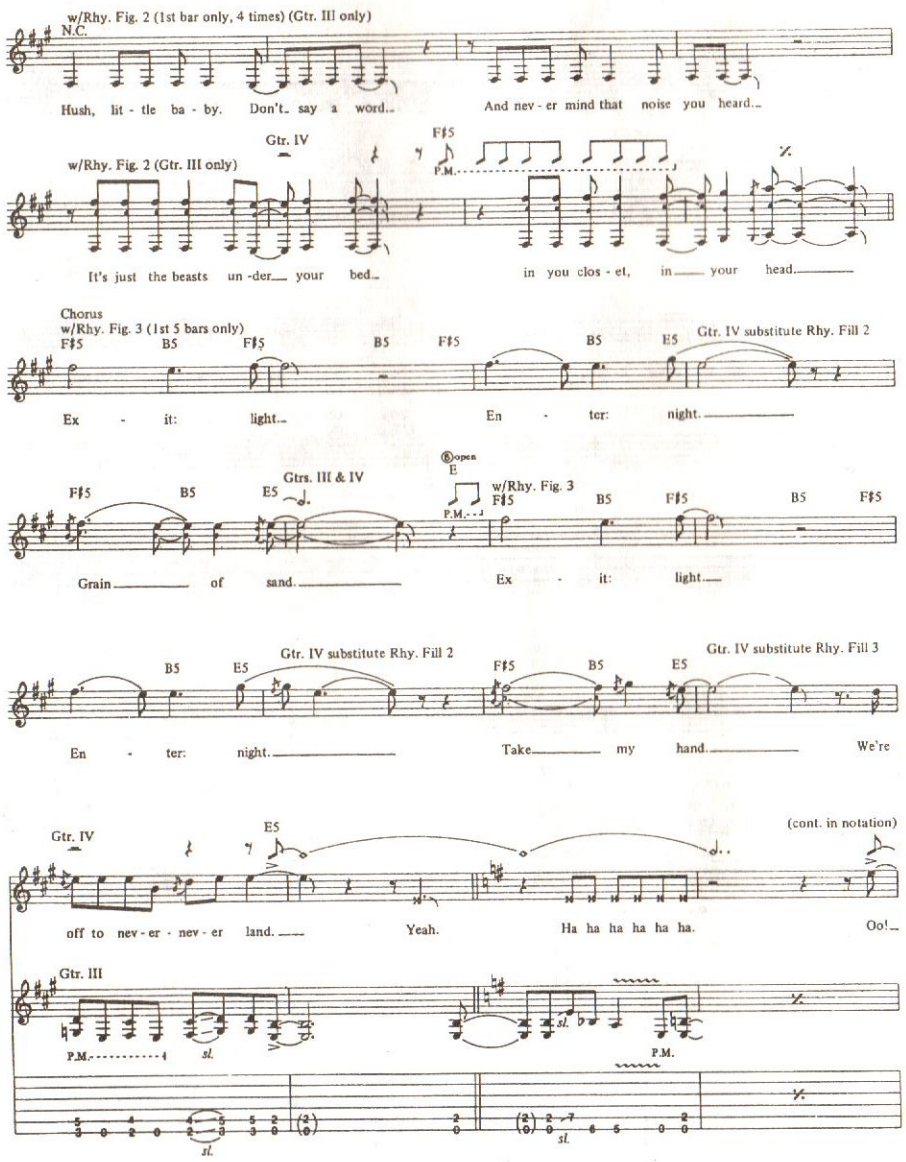
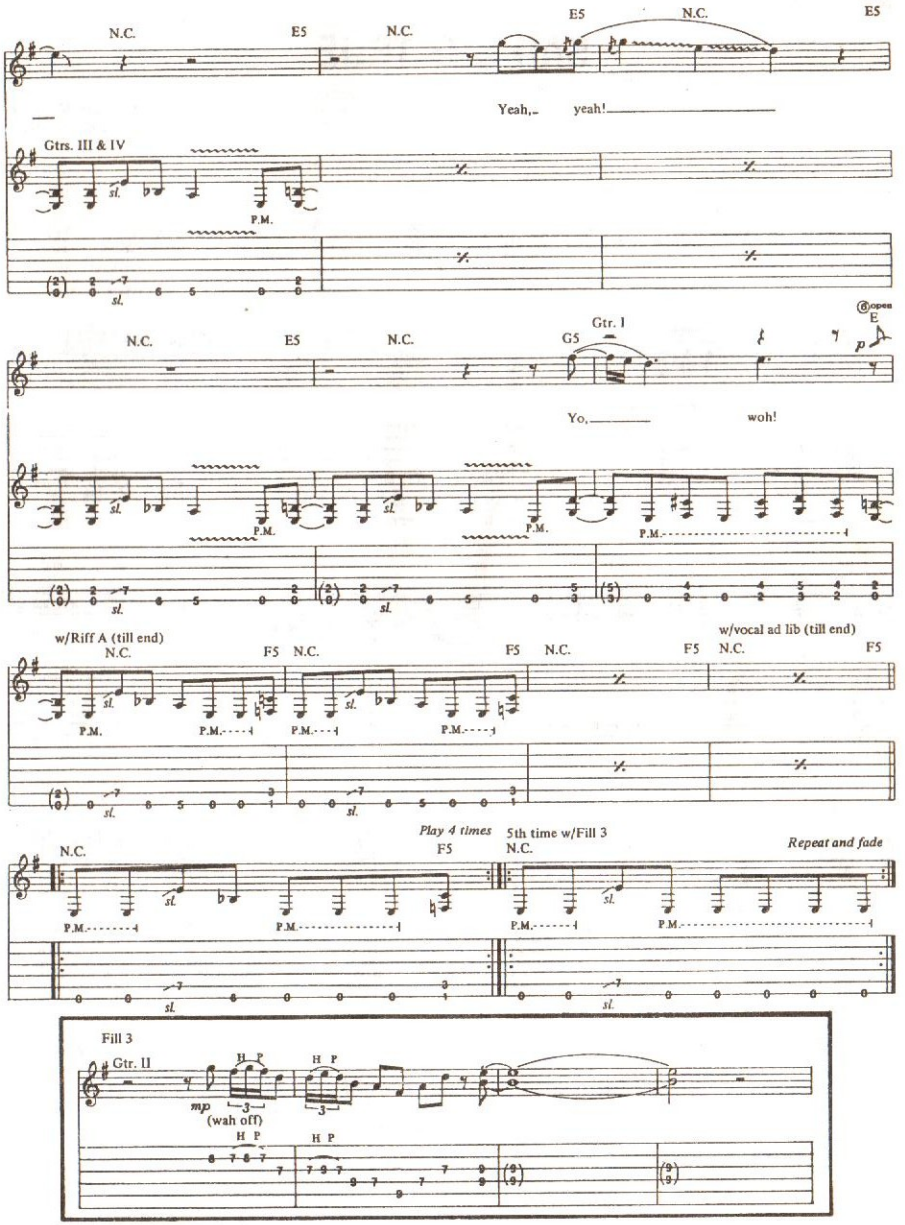
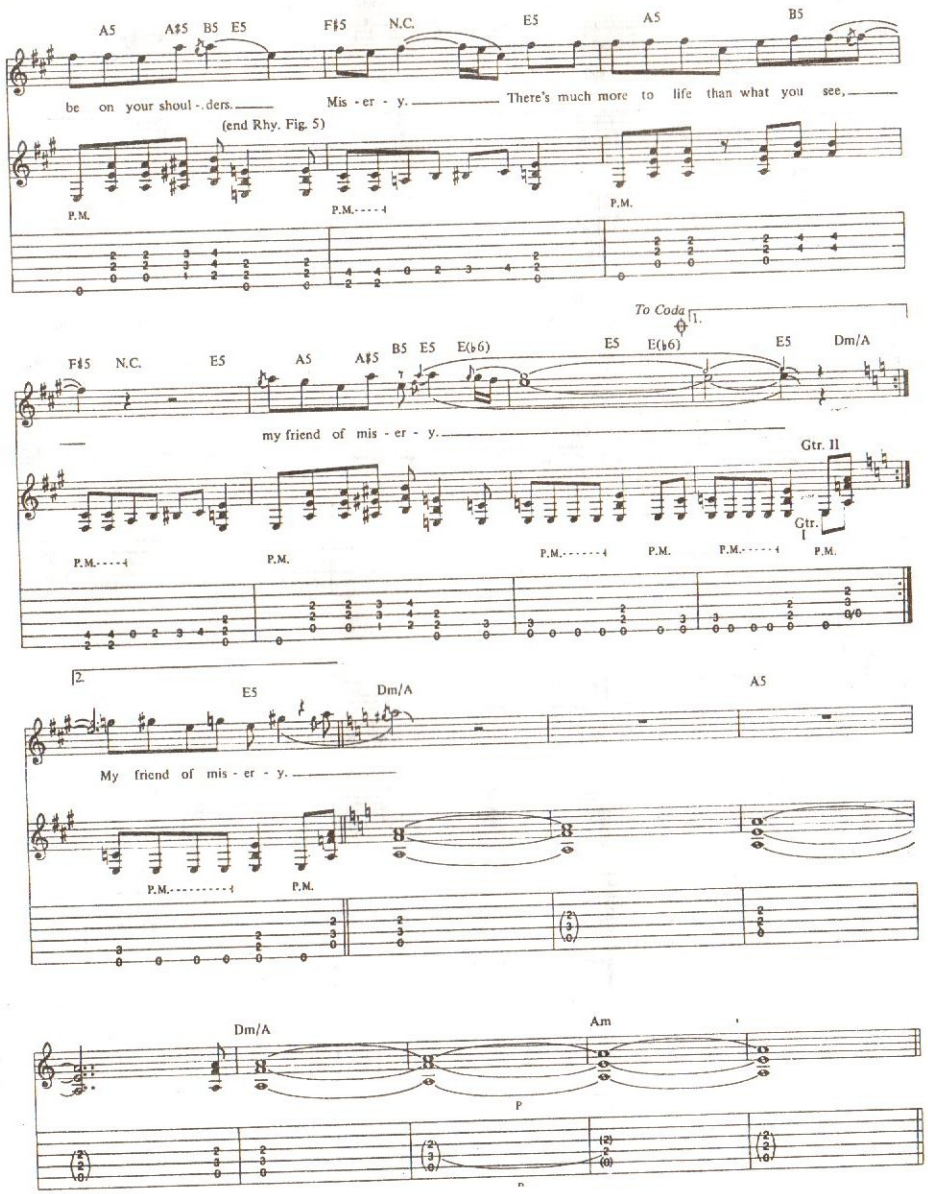
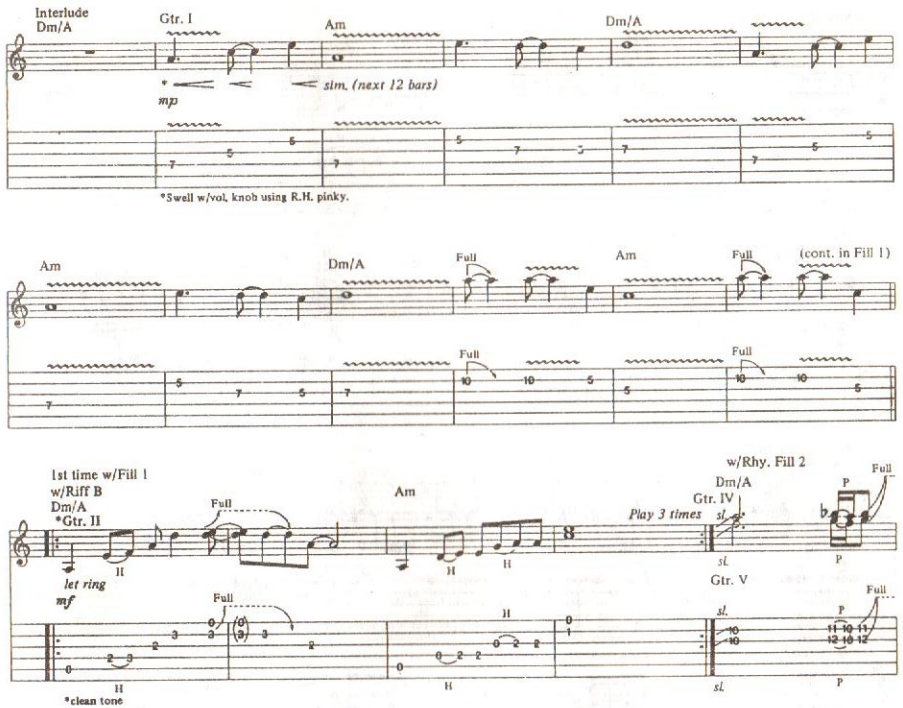
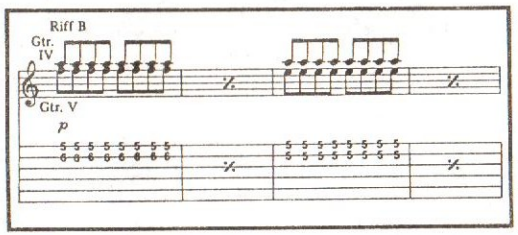

3rd Verse
w/Rhy. Fig. 1 (2 times)
F5 E5 F5 E5 F5 E5 G5 E5 F5 E5
Pride you took, pride you feel, pride that you felt when you'd kneel.
D.S. al Coda
F5 E5 F5 E5 F5 E5 G5 E5 F5 E5
Trust you gave a child to save, left you cold and him in grave.
Coda
G5
N.C.(Em)
Fol - low the god that failed.
sl.
P
P.M.

MY FRIEND OF MISERY

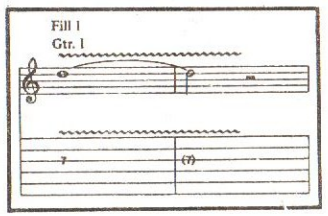
Words and Music by
James Hetfield, Lars Ulrich
and Jason Newsted

1st, 2nd Verses
2nd time w/Riff A (3 times)
w/Rhy. Fill 1
Dm/A
Am
1. You just stood there scream - ing, fear - ing
2. *See additional lyrics*
(end Rhy. Fig. 2)
Rhy. Fig. 3
Gtrs. I & II
P.M.
sl.
Dm/A
no one was lis - ten - ing to you. They say the emp - ty can rat - tles the most.
(end Rhy. Fig. 3)
Rhy. Fig. 4
w/Rhy. Fig. 4 (2 times)
Dm/A
Am
The sound of your own voice must soothe you, hear - ing
(end Rhy. Fig. 4)
Am
on - ly what you wan - na hear and know - ing on - ly what you've heard.

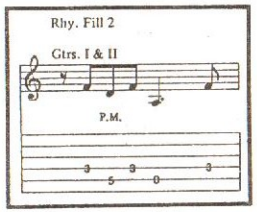
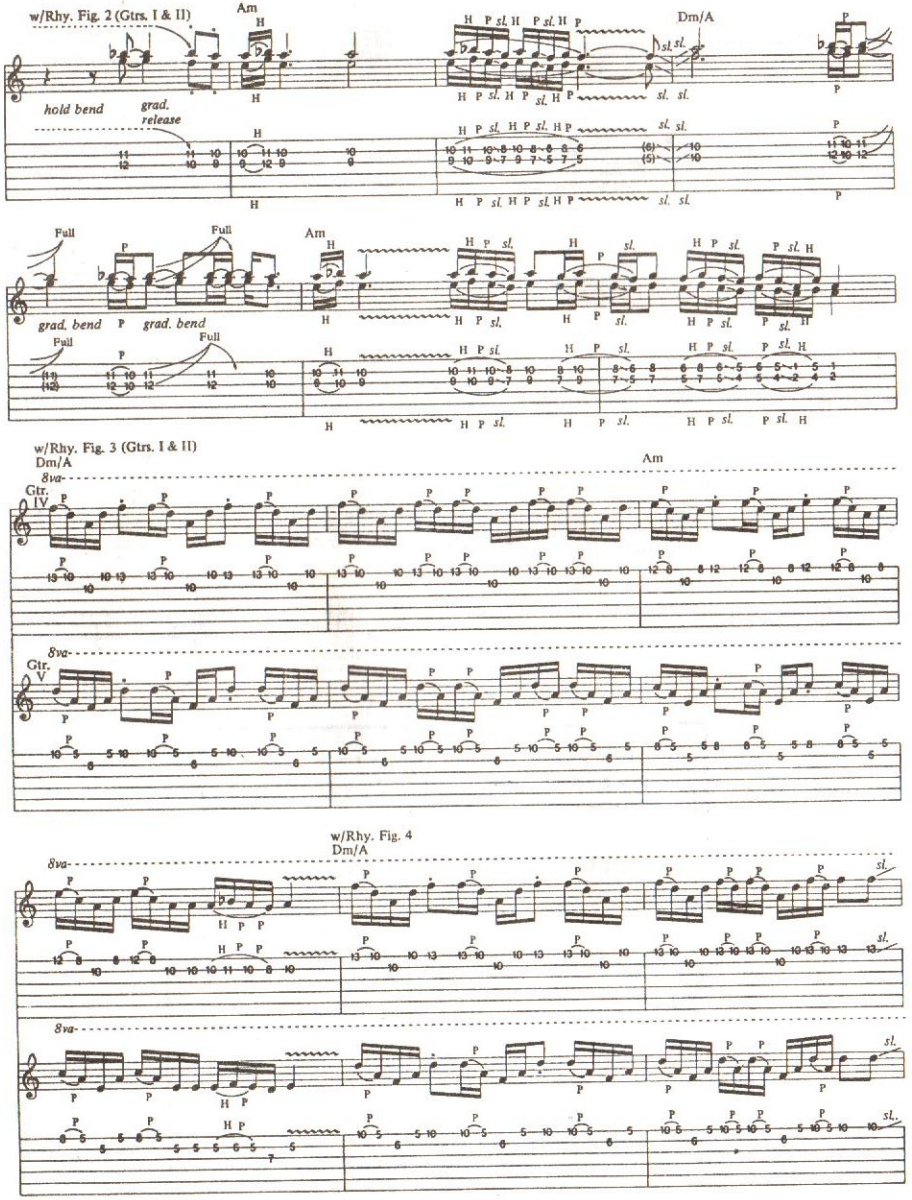
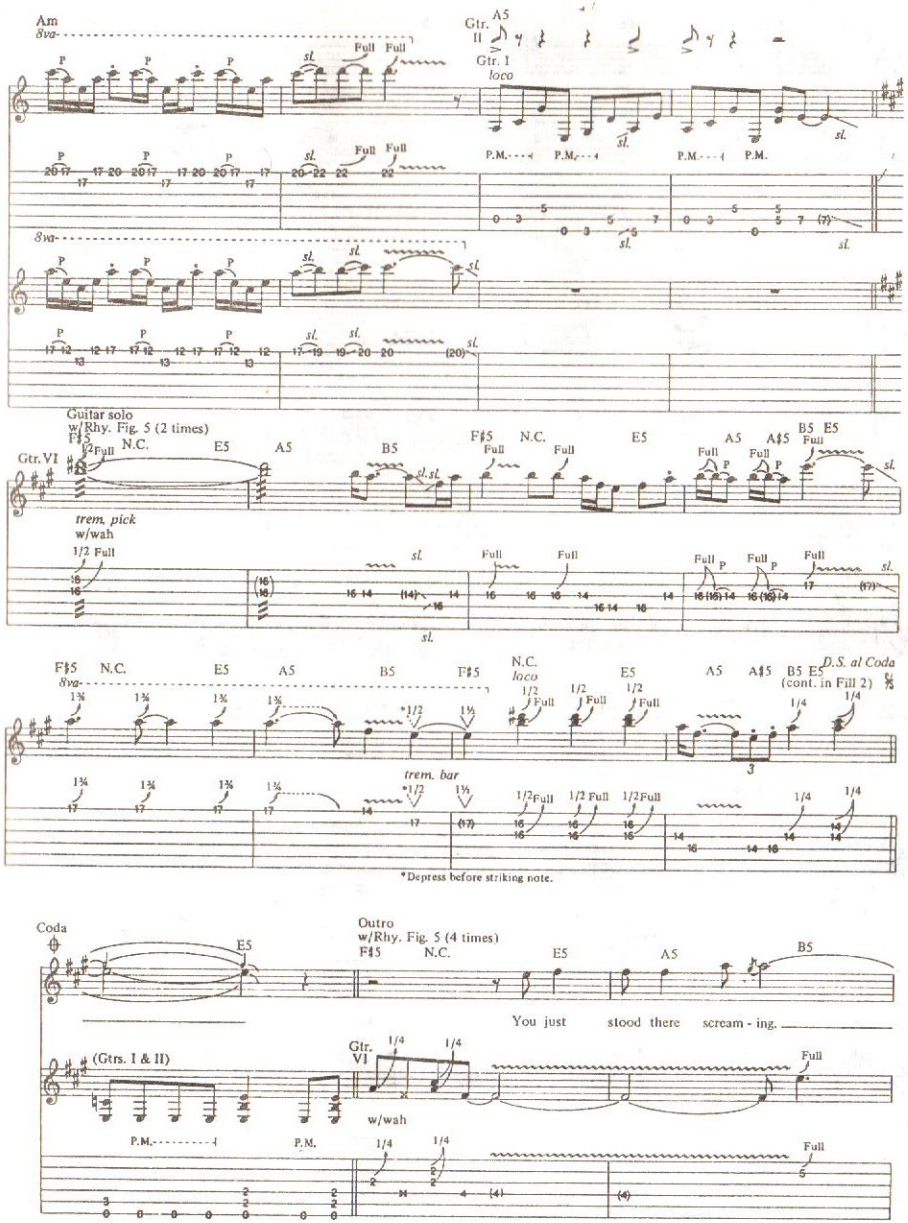
Rhy. Fill 1
Gtr. II

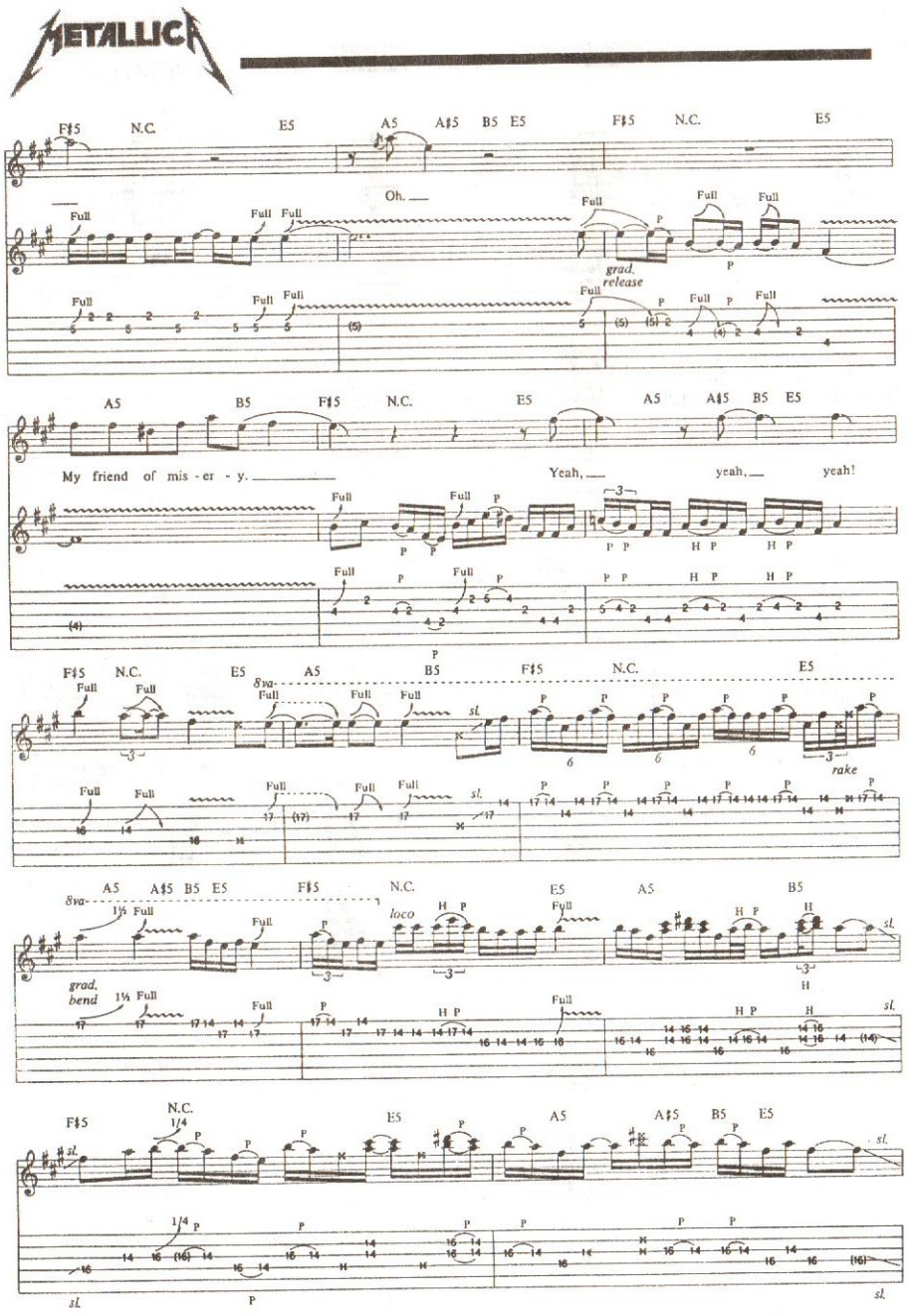
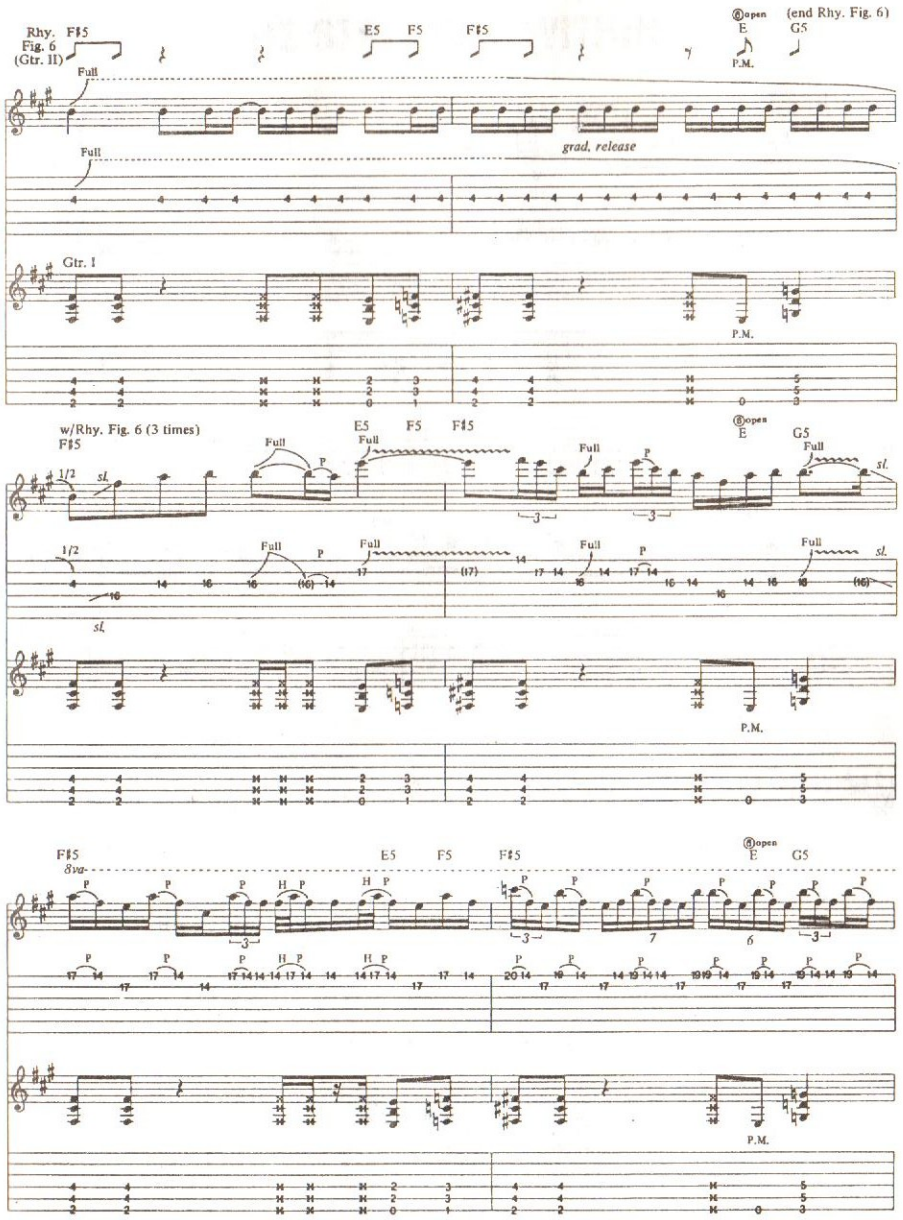
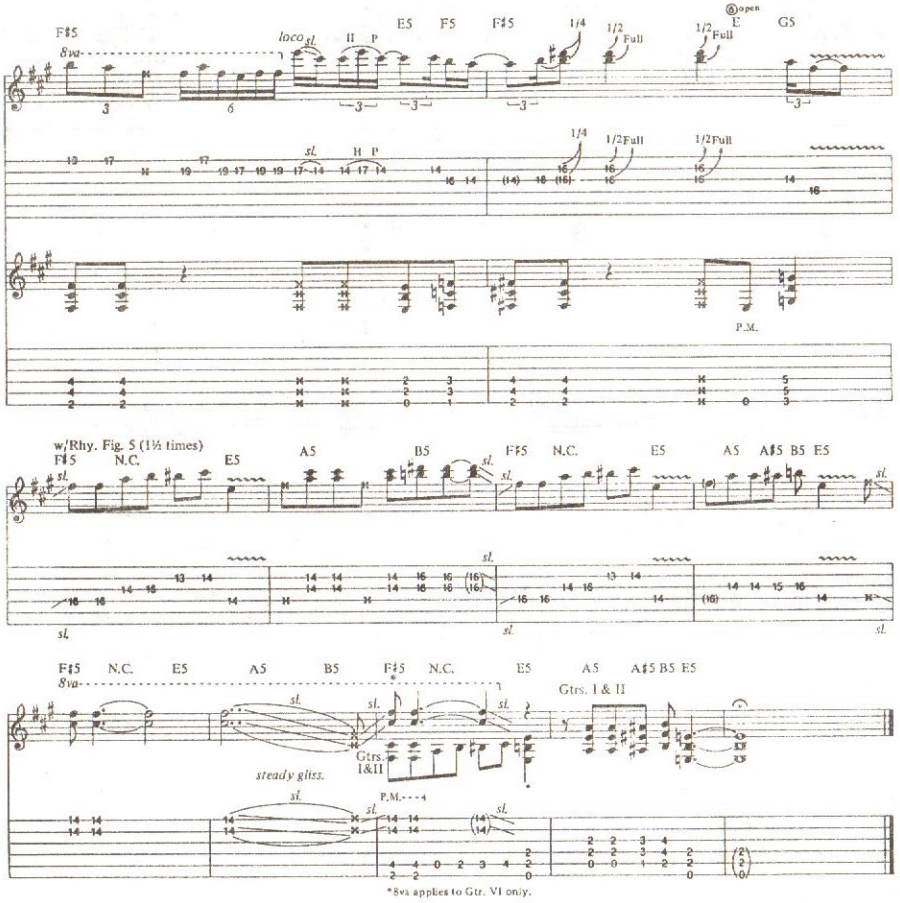
Riff A
Gtr. III
mp
let ring

Dm/A
Am
You, you're smoth - ered in trag - e - dy, and you're out
Gtr. III (acous.)
mp
let ring
Gtr. A5
II
(cont. in notation)
to save the world.
(Gtr. III out)
Gtr. I
f
Chorus
3rd time w/Fill 2
F♯5 N.C. E5 A5 B5 F♯5 N.C. E5
Mis - er - y. You in - sist that the weight of the world should
Rhy. Fig. 5
Gtrs. I & II

Fill 2
Gtr. VI

w/Rhy. Fig. 2 (1st bar only, 4 times) (Gtr. III only)
N.C.
Hush, lit - tle ba - by. Don't say a word. And nev - er mind that noise you heard.
Gtr. IV
w/Rhy. Fig. 2 (Gtr. III only)
F♯5
P.M.
It's just the beasts un - der your bed. in you clos - et, in your head.
Chorus
w/Rhy. Fig. 3 (1st 5 bars only)
F♯5 B5 F♯5 B5 F♯5 B5 E5
Gtr. IV substitute Rhy. Fill 2
Ex - it: light. En - ter: night.
Gtrs. III & IV
open E
w/Rhy. Fig. 3
Grain of sand. Ex - it: light.
Gtr. IV substitute Rhy. Fill 2
Gtr. IV substitute Rhy. Fill 3
En - ter: night. Take my hand. We're
Gtr. IV
(cont. in notation)
off to nev - er - nev - er land. Yeah. Ha ha ha ha ha ha. Oo!
Gtr. III
P.M.
sl.

N.C. E5 N.C. E5 N.C. E5
Yeah, yeah!
Gtrs. III & IV
P.M.
sl.
N.C. E5 N.C. G5
Gtr. I
open E
p
Yo, woh!
w/Riff A (till end)
N.C. F5 N.C. F5 N.C. F5 N.C. F5
w/vocal ad lib (till end)
P.M.
Play 4 times
5th time w/Fill 3
Repeat and fade
Fill 3
Gtr. II
H P
mp
(wah off)

A5 A♯5 B5 E5 F♯5 N.C. E5 A5 B5
be on your shoul - ders. Mis - er - y. There's much more to life than what you see,
(end Rhy. Fig. 5)
P.M.
To Coda
1.
F♯5 N.C. E5 A5 A♯5 B5 E5 E(♭6) E5 E(♭6) E5 Dm/A
my friend of mis - er - y.
Gtr. II
Gtr. I
2.
E5 Dm/A A5
My friend of mis - er - y.
Dm/A Am
P

Interlude
Dm/A
Gtr. I
Am
Dm/A
mp
sim. (next 12 bars)
*Swell w/vol. knob using R.H. pinky.
Am Dm/A Am
Full
(cont. in Fill 1)
1st time w/Fill 1
w/Riff B
Dm/A
*Gtr. II
let ring
mf
Am
w/Rhy. Fill 2
Dm/A
Gtr. IV
Play 3 times
Gtr. V
*clean tone

Riff B
Gtr. IV
Gtr. V
p


Fill 1
Gtr. I

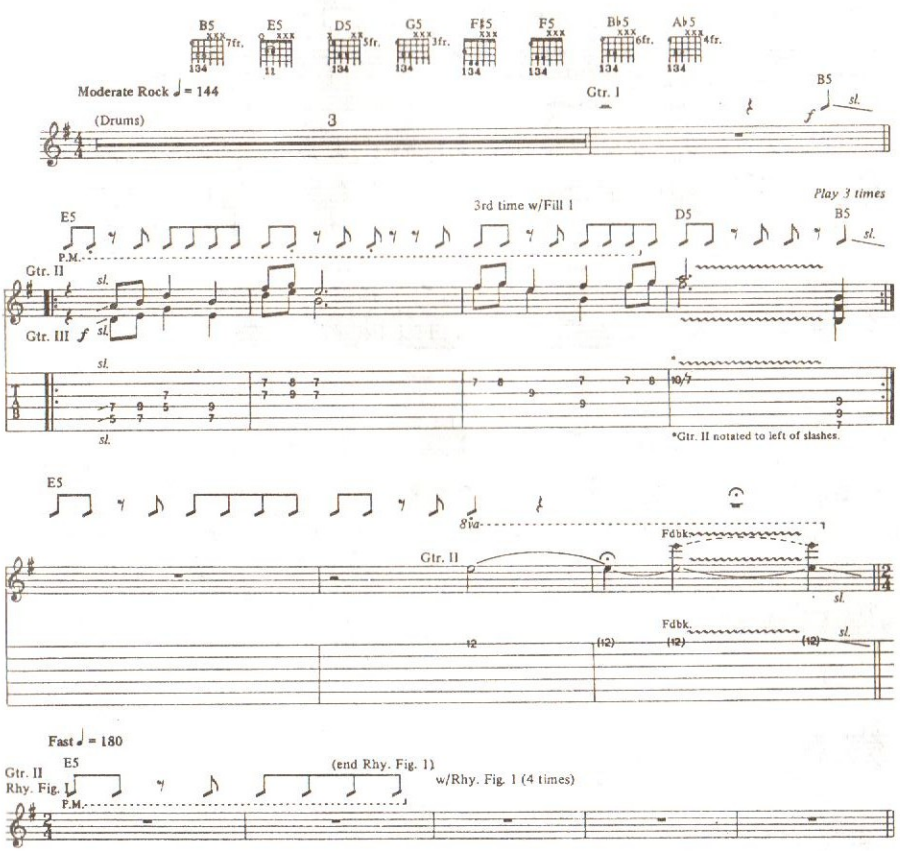
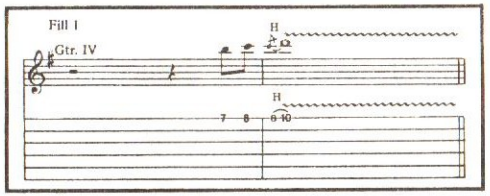
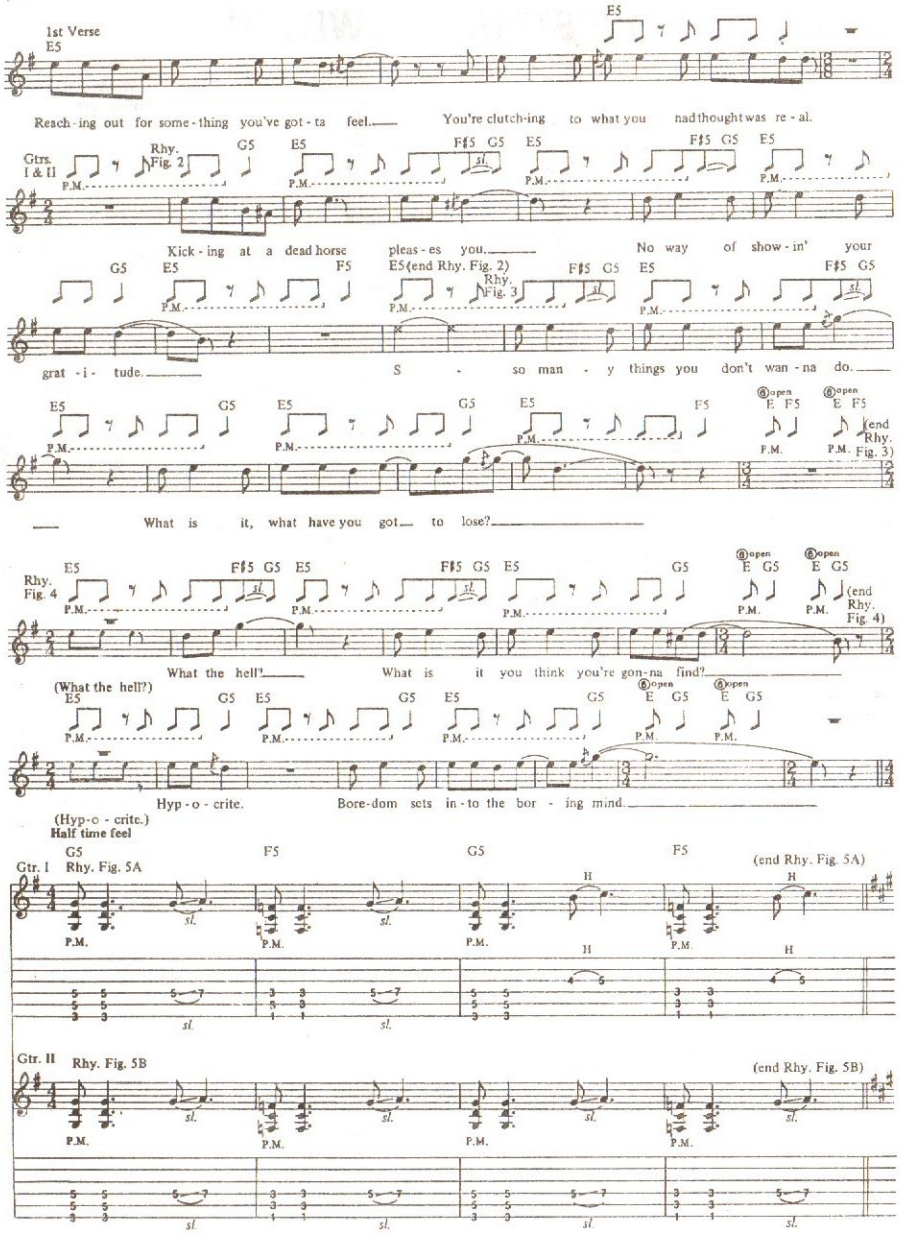
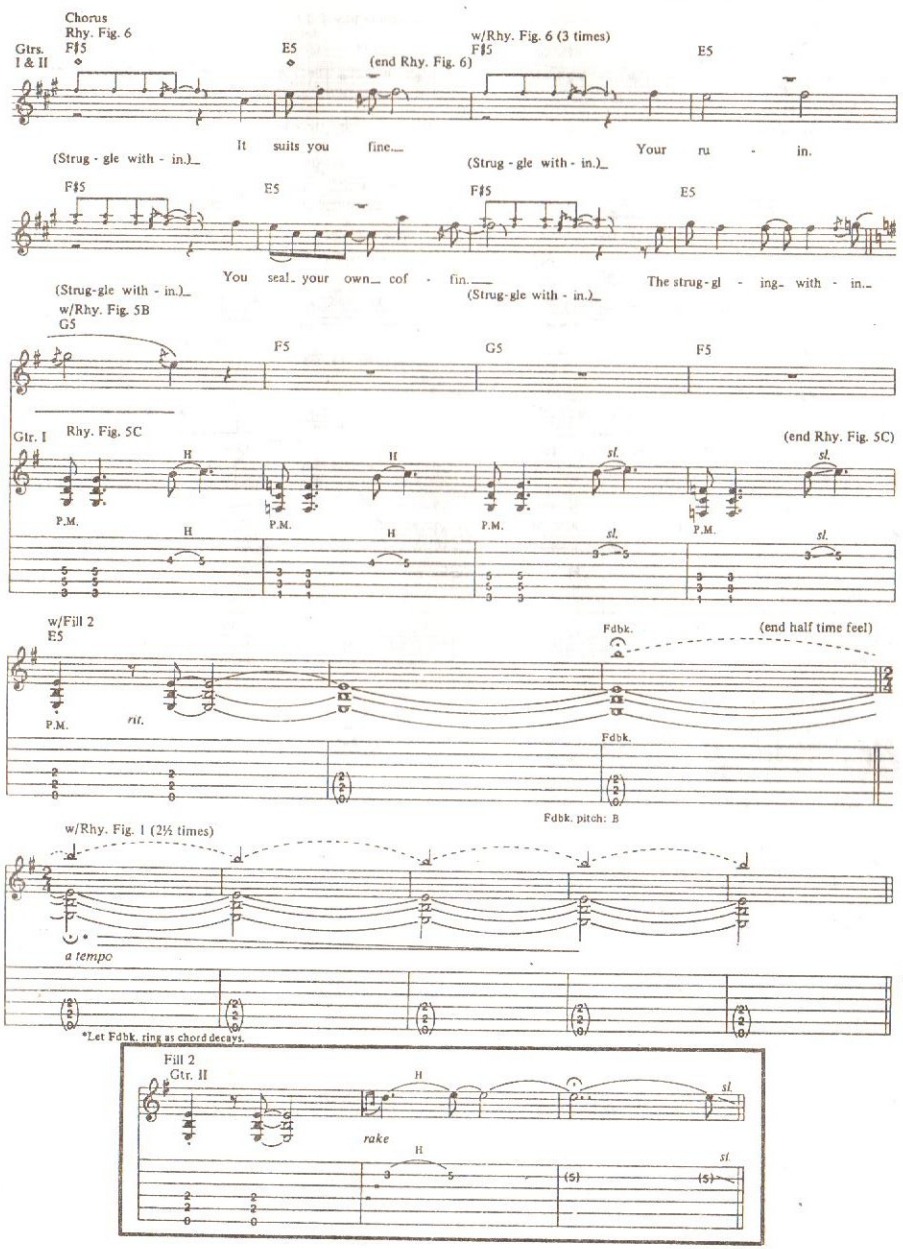

Rhy. Fill 2
Gtrs. I & II
P.M.

w/Rhy. Fig. 2 (Gtrs. I & II)
Am
Dm/A
hold bend
grad. release
Full
grad. bend
w/Rhy. Fig. 3 (Gtrs. I & II)
Dm/A
Am
8va
Gtr. IV
Gtr. V
w/Rhy. Fig. 4
Dm/A

Am
8va
Gtr. II
A5
Gtr. I
loco
P.M.
Guitar solo
w/Rhy. Fig. 5 (2 times)
F♯5
N.C.
E5
A5
B5
A♯5
B5 E5
Gtr. VI
trem. pick
w/wah
1/2 Full
D.S. al Coda
(cont. in Fill 2)
trem. bar
*Depress before striking note.
Coda
Outro
w/Rhy. Fig. 5 (4 times)
You just stood there scream - ing.
(Gtrs. I & II)
Gtr. VI
w/wah


METALLICA
F♯5 N.C. E5 A5 A♯5 B5 E5 F♯5 N.C. E5
Oh.
grad. release
A5 B5 F♯5 N.C. E5 A5 A♯5 B5 E5
My friend of mis - er - y.
Yeah, yeah, yeah!
F♯5 N.C. E5 8va A5 B5 F♯5 N.C. E5
rake
A5 A♯5 B5 E5 F♯5 N.C. E5 A5 B5
loco
grad. bend
F♯5 N.C. E5 A5 A♯5 B5 E5

Rhy. Fig. 6 (Gtr. II) F♯5 E5 F5 F♯5 Open E G5 (end Rhy. Fig. 6)
grad. release
Gtr. 1
w/Rhy. Fig. 6 (3 times) F♯5 E5 F5 F♯5 Open E G5
P.M.

*8va applies to Gtr. VI only.

Additional Lyrics

2. You still stood there screaming,
No one caring about these words you tell.
My friend, before your voice is gone,
One man's fun is another's hell.
These times are sent to try men's souls.
But something's wrong with all you see.
You, you'll take it on all yourself.
Remember, misery loves company. *(To Chorus)*

THE STRUGGLE WITHIN

Words and Music by
James Hetfield and Lars Ulrich

1st Verse
E5
Reach-ing out for some-thing you've got-ta feel.
You're clutch-ing to what you had thought was re-al.
Gtrs. I & II
Rhy. Fig. 2
Kick-ing at a dead horse pleas-es you.
No way of show-in' your
(end Rhy. Fig. 2)
Rhy. Fig. 3
grat-i-tude.
S - so man - y things you don't wan-na do.
(end Rhy. Fig. 3)
What is it, what have you got to lose?
Rhy. Fig. 4
What the hell?
What is it you think you're gon-na find?
(end Rhy. Fig. 4)
(What the hell?)
Hyp-o-crite.
Bore-dom sets in-to the bor - ing mind.
(Hyp-o-crite.)
Half time feel
Gtr. I
Rhy. Fig. 5A
(end Rhy. Fig. 5A)
Gtr. II
Rhy. Fig. 5B
(end Rhy. Fig. 5B)

Chorus
Rhy. Fig. 6
Gtrs. I & II
(end Rhy. Fig. 6)
w/Rhy. Fig. 6 (3 times)
It suits you fine.
Your ru - in.
(Strug-gle with - in.)
You seal your own cof - fin.
The strug-gl - ing with - in.
w/Rhy. Fig. 5B
Gtr. I
Rhy. Fig. 5C
(end Rhy. Fig. 5C)
w/Fill 2
Fdbk.
(end half time feel)
rit.
Fdbk. pitch: B
w/Rhy. Fig. 1 (2½ times)
a tempo
*Let Fdbk. ring as chord decays.
Fill 2
Gtr. II
rake

2nd Verse
w/Rhy. Fig. 2
E5 G5 E5 F♯5 G5 E5 F♯5 E5 G5 E5

Substitute Rhy. Fill 1
Resume Rhy. Fig. 2

Home is not a home, it be - comes a hell. Turn - ing it in - to a pris - on cell.

w/Rhy. Fig. 3 (1st 9 bars only)
F5 E5 F♯5 G5 E5 G5 E5

Ad - van - tag - es are tak - en, not hand - ed out. While you strug - gle in -

G5 E5 F5 E F5 E F5 E w/Rhy. Fig. 4 (2 times) F♯5 G5 E5

side your hell, ow. (Reach - ing out.) Reach - ing out.

F♯5 G5 E5 G5 E G5 E F♯5 G5 E5

Grab - bing for some - thing you've got to feel. (Clos - ing in.) Clos - ing in. The

F♯5 G5 E5 F♯5 G5 E G5 E G5 N.C.

pres - sure up - on you is so un - real.

Half time feel
w/Rhy. Figs. 5A & 5B
G5 F5 G5 F5

Chorus
w/Rhy. Fig. 6
F♯5 E5 F♯5 E5

It suits you fine. Your ru - in.
(Strug - gle with - in.) (Strug - gle with - in.)

F♯5 E5 F♯5 E5

You seal your own cof - fin. S - strug - gl - ing with - in
(Strug - gle with - in.) (Strug - gle with - in.)

w/Rhy. Figs. 5B & 5C
G5 F5 G5 F5

Rhy. Fill 1
Gtrs. I & II
P.M.

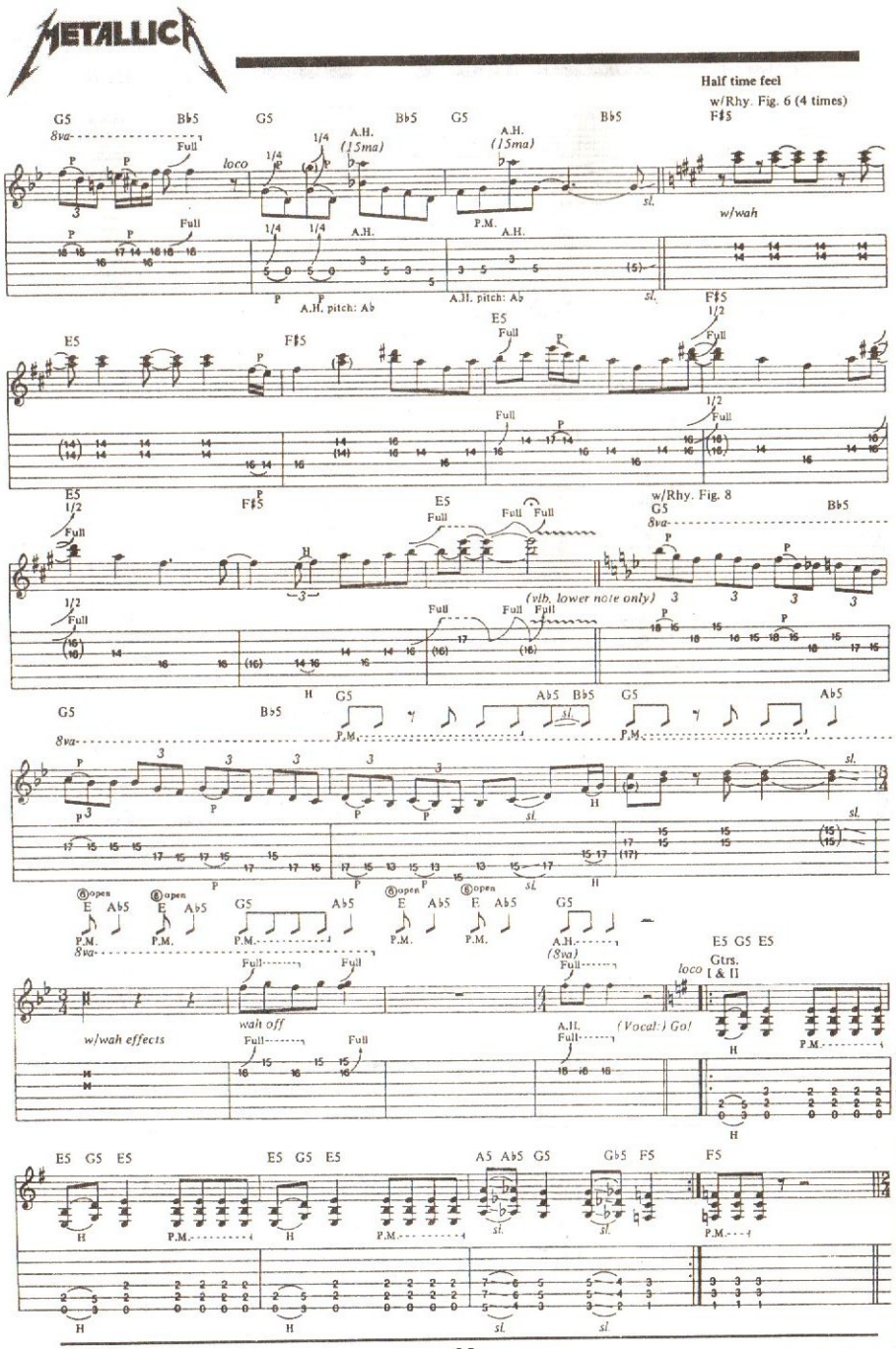
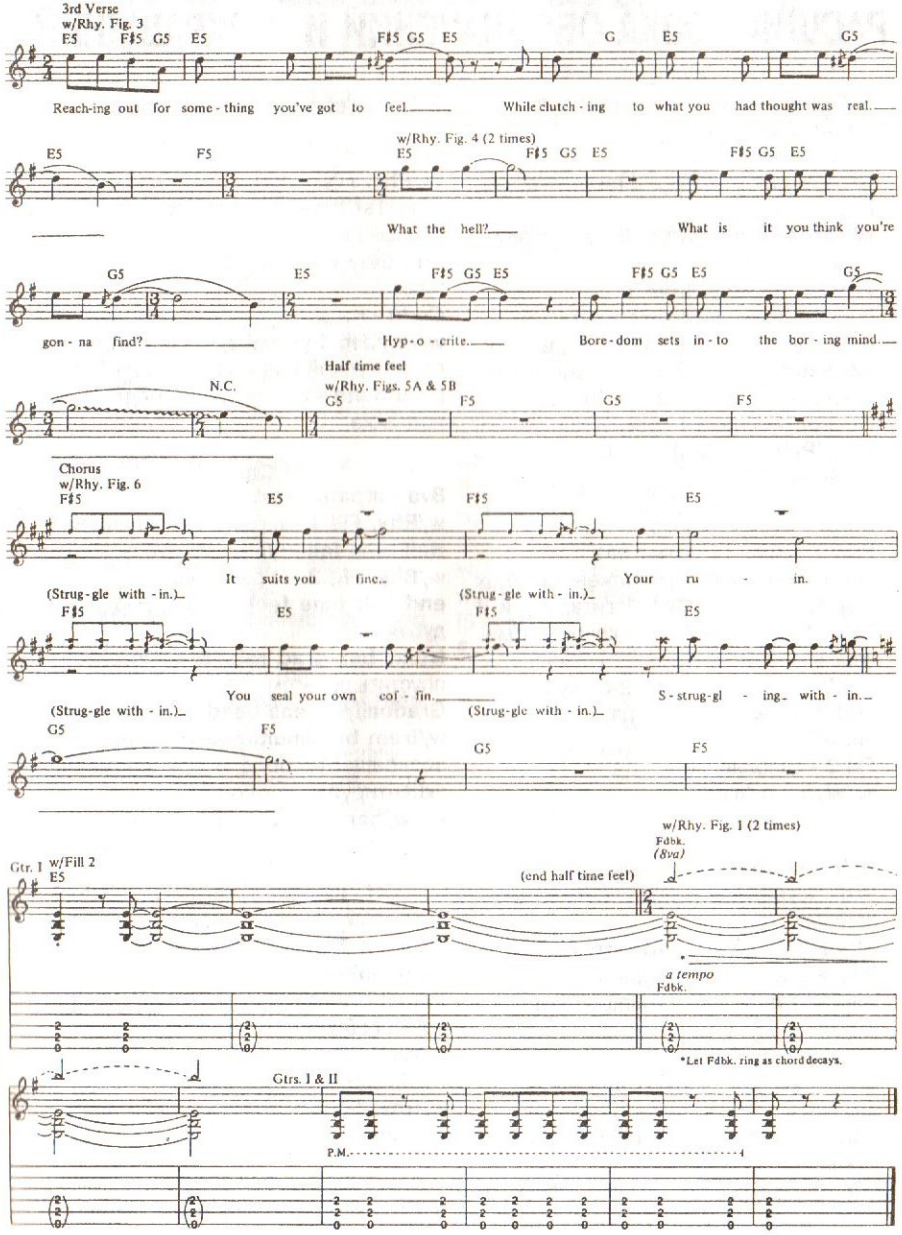
w/Fill 3
Gtr. I E5
Fdbk.
(end half time feel)
rit. P.M.
(Vocal:) Struggle.
a tempo
Fdbk.
Fdbk. pitch: B

Guitar solo
Rhy. Fig. 7
Gtrs. I & II
E5 G5 E5 G5 (end Rhy. Fig. 7)
w/Rhy. Fig. 7 (3 times)
E5 G5 E5 G5
8va
P.M. Full sl.

E5 G5 E5 G5 E5 G5
loco

Rhy. Fig. 8
G5 B♭5 G5 B♭5 (end Rhy. Fig. 8)
E5 G5
8va
P.M. sl.

w/Rhy. Fig. 8 (3 times)
G5 B♭5 G5 B♭5
8va

Fill 3
Gtr. II
Fdbk. (15ma)
H sl.
P.M.
rake
a tempo
Fdbk.
Fdbk. pitch: G♯

METALLICA
Half time feel
w/Rhy. Fig. 6 (4 times)
w/wah
A.H. pitch: Ab
w/Rhy. Fig. 8
(vib. lower note only)
wah off
w/wah effects
(Vocal:) Go!
Gtrs. I & II

3rd Verse
w/Rhy. Fig. 3
Reach-ing out for some-thing you've got to feel. While clutch-ing to what you had thought was real.
w/Rhy. Fig. 4 (2 times)
What the hell? What is it you think you're
gon-na find? Hyp-o-crite. Bore-dom sets in-to the bor-ing mind.
Half time feel
w/Rhy. Figs. 5A & 5B
N.C.
Chorus
w/Rhy. Fig. 6
It suits you fine. Your ru-in.
(Strug-gle with-in.)
You seal your own cof-fin. S-strug-gl-ing with-in.
w/Rhy. Fig. 1 (2 times)
Fdbk.
(8va)
Gtr. 1 w/Fill 2
(end half time feel)
a tempo
*Let Fdbk. ring as chord decays.
Gtrs. I & II

METALLICA

РАСШИФРОВКА ОБОЗНАЧЕНИЙ И СОКРАЩЕНИЙ

Стр. 2:

N.C. (no chords) - нет аккордов
Moderately - умеренно
Intro - вступление
Gtr.I(Acous-) - гитара 1 (акустическая)
Riff A -рифф А
W/Riff A (8 times) Gtr.II - с гитарой 2 рифф А 8 раз
W/Wah - с эффектом "вау"
0=open (bass) +=close(treble) -
o=открыто (глухо) +=закрыто (звонко)
Gtr.II out - гитара 2 прекращает играть
Gtr.I (IV, III) - гитара 1 (4,3)
Gtr.I out - гитара 1 прекращает играть
P.M.(Palm Mulling) - глушить ладонью правой руки

Стр. 3:

Play 7 times - играть 7 раз
cont. in notation - продолжение в нотах
Rhy.Fig.I - ритм.Фиг. 1 гитары 3 и 4 Gtr.III & end Rhy.Fig.1 - конец ритмической фиг.1
1st,2nd Verses - 1-й и 2-ой куплеты
2nd time w/Fill2 - 2й раз с заполнением 2
Fill 2 - заполнение 2
W/Wah - с "вау"

Стр. 4:

Half time feel - обратный дубль
Pre chorus - часть, предшествующая припеву
Rhy.Fill I - ритмическое заполнение 1
Phy.Fig.2 - ритм. фигуры 2
end half time feel - конец обратного дубля
Chorus - припев
end Rhy.Fig.2 - конец ритмической фигуры 2
Gtr. IVsubstituit Rhy. Fill2 - гитара IV накладывает заполнение 2
Gtr. IV subst. Rhy. Fill 3 - гитара IV накладывает заполнение 3
To coda - на коду

N.C.=no chords - нет аккордов

Стр. 5

W/Rhy. Fig.1 - вместе с ритм. фиг.1
Sing 1st time only - поется только на первый раз
2nd time w/Fill 1 - 2й раз с наполнением 1
Coda - кода
w/Rhy.Fig.1 (1 times) - глушить струны правой рукой **Full** - подтяжка на 1 тон
grad bend - постепенная (медленная) подтяжка

Стр. 6

8va - играть на октаву выше
w/Rhy. Fill 1 - с ритм. заполнением 1
Half time fell - обратный дубль
w/Rhy. Fig.2 - с ритм.фиг.2
end half time feel - конец обратного дубля
trem. bar grad releas - постепенно опустить рычагом
Gradually releas bend and atribulate w/trem barsimultaneosly- медленно возвращайте бенд и одновременно акцентируйте с помощью рычага
vib w/bar - вибрато с помощью рычага

Стр. 7

wah off - выключить вау
trem. bar - рычаг (вибрато)
w/Riff A 7 times - с риффом А 7 раз
(Spoken) - сказано
(child) - детский голос
Fdbk. (15 та) - акустическая обратная связь
Fdbk. pitch: D - высота тона - D
w/Rhy. Fill.4 - с ритмическим заполнением 4

Стр. 8

w/Rhy. Fig 2 (1st bar only 4 times) (Gtr.III only) - играть ритм фиг.2 (1-й

такт только 4 раза) (только гитара 3)
w/Rhy.Fig.3 (1st 5bar only) - играть только ритм. фиг.3 (только первые пять тактов)
Gtr IV substitute Rhy. Fill 2 - гитара IV добавляет ритм. заполнение 2
cont in notation - продолжение в нотах

Стр. 9

w/Riff A (till end) - играть рифф А (до конца)
w/vocal ad lib (till end) - с вокалом (до конца)
Play 4 times - играть 4 раза
5th time w/fill 3 - пятый раз с заполнением 3
Repeat and fade -повторять и постепенно затухать

Стр. 10

Tune down one whole step - настроиться на 1 тон ниже
Moderatly slow - умеренно медленно
Intro - вступление
Full - подтяжка на один тон
cont. in slashes - продолжение ритм партии в *slashes.*
Slashes (слеши) -это условная запись над основными линейками, где проставлена ритмика гитары и гармония.

Стр. 11

1st,2nd 3rd Verses - 1й, 2й, 3й, куплеты
end Rhy.Fig. 1(2) - конец ритм. фиг. 1.(2)
W/Rhy. Fig. 1(3 times)-с ритм. фиг. 1
3rd time substitute Rhy.Fill 1 - 3-й раз подставляется ритм. заполнение 1
To Coda - на коду
Rhy.Fill 1 - ритм. заполнение 1

Стр. 13

Interlude - интерлюдия
Guitar solo 1 - первое гитарное соло

Стр. 15

w/Rhy. Fig. 2 (2 times) - с ритм. фигурой 2 (2 раза)
Gtr. II out - гитара 2 прекращает играть
pick slide - скольжение (скрежет) медиатором
don't pick - без медиатора
Guitar solo II - второе гитарное соло
semi-harm - полуфлажолет

Стр. 17

Moderately fast rock - умеренно быстрый рок
Intro Gtrs. I & II - вступление, гитары 1 и 2
Rhy.Fig. 1 - ритм. фиг.1 (9 раз)
Play 4 times - играть 4 раза
w/Rhy. Fig. 1 (10 times) - с ритм. фиг.1 (10 раз)
w/talk box - с эффектом _
w/Rhy. Fig. 1 (9 times) - с ритм. фиг.1 (9 раз)
Fill 1 (Gtr III) - заполение 1 (гитара III)

Стр. 18

1st verse - 1й куплет end Rhy.Fill 1 - конец ритм. заполнения 1

Стр. 20

w/Rhy. Fig.1 (3 times)-с ритм. фиг.1 (3 раза)
2nd Verse - 2й куплет
grad. bend. - постепенно подтягивать
trem. pick - тремоло медиатором

Стр. 21

fdbk - аккустическая обратная связь
Gtr.III out - гитара III прекращает играть
cont. in slashes - см. стр.13

Стр. 22

Gtr. IV indicated to right of slashes in TAB - апликатура для гитары указана в табулатуре справа от наклонных черт в обозначениях

Стр. 24

outro - заключение
Gtrs. I & II tacet - гитары 1 и II прекращают играть

Стр. 26

Slowly - медленно **Gtr.II (elec.)** - гитара II (электро)
Gtr.I (acous.) - гитара 1 (акустическая)
clear tone - "чистым" звуком
let ring - струну оставить звучать
w/fingers - пальцами

Стр. 27

w/Rhy. Fig.3 Riff A (both times) - с ритм. фигурой 3 и риффом А (оба раза)
See additional lirics - см. остальные слова в конце
Riff A (Gtr. IV) - рифф А (гитара IV)

Стр. 28

cont. in notation - продолжение в нотах
cont. in slashes - смотри к стр.13 **chorus** - припев
w/Rhy. Fig. 1 (2 times)-с ритм. фиг. 1 (2 раза)

Стр. 29

sing cue notes 2nd and 3rd time - петь помеченные ноты (*) на 2-й и на 3-й разы
***Harmony vocal taset 3rd time** - нет 2-го голоса 3-й раз
***2nd time 1 st bar only** - во второй раз только 1-й такт
w/Rhy. fig 5 (6 times) - с ритм фиг.5 (6 раз)

Стр. 30

Guitar solo - соло гитары
w/Rhy. Fig. 3(1 1/2 times) -с ритм. фиг.3 (1 и 1/2 раза)
grand bend - медленно (постепенно) подтягивать
A.H.pitch:E - искусственный флажо-лет, высота Е

Стр. 31

cont. in Fill 1 - продолжение в заполнении 1
***Gtr. indicated to left of slash** - левое обозначение для гитары
both gtrs. vib - вибрато на обеих гитарах

Стр. 32

1st time w/Fill 1 - 1й раз с заполнением 1
w/Rhy. Fig.6 (3 times) & Riff B - с риффом фиг.6 (3 раза) и риффом В
*1st time enter on beat 2-1-й раз начните на 2-ю долю
repeat and fade - повторять затихая

Стр. 33

Moderate Rock - умеренный рок
Half time feel - обратный дубль
Intro - вступление
N.C. - нет аккордов
Gtr.I - гитара I
let ring throughout - оставить звучать струну
***Sitar arr. for guitar** - партия ситары аранжирована для гитары
Gtr.I out - гитара I прекращает играть
Gtr.II (III) electric - электрогитара II (III)
end half time feel - конец обратного дубля
Rhy.Fig.1 - ритм. фиг.1
(end Rhy. Fig.1) - конец ритм.фиг.2

Стр. 34

Rhy. Fig.2 - ритм. фиг.1
(end Rhy. Fig.2) - конец ритм. фиг.2
half time feel - обратный дубль
(Whispered) - сказано шепотом
(cont. in slashes) - см. к стр. 13
1st, 2nd Verses - 1-й, 2-й куплеты
See additional lyrics - см. оставшиеся слова в конце
clean elec.- электрогитара "чистым" звуком
let ring - оставить звучать

Стр. 35

end half time feel - конец обратного дубля
cont. in notation - продолжение в нотах
pre-Chorus часть перед припевом

Стр. 37

both gtrs. - обе гитары
***P.M. refers to both gtrs.** - P.M. относится к обеим гитарам
***Tap w/edge of pick** - нота берется с помощью удара ребра медиатора

Стр. 38

vib w/bar - вибрато рычагом
trem picking - тремоло медиатором
don't pick - без медиатора

Стр. 39

w/Bkgd. voc. Fig.1 - вместе с задним вокалом (подпевками)
Bkgd. voc. Fig.1 - бэквокал фиг.1

Стр. 40

w/Voc. ad lib. (till fade) - вокал до затухания

Стр. 41

begin fade - начинать затухать

Стр. 42

Trem. bar - рычаг
Fade out - затихать, затухать (о звуке)

Стр. 43

All gtrs. tune done 1/2 **step** - все гитары настраиваются на полтона ниже
***P.M. aplies to both gtrs.** - P.M. относится к обеим гитарам
w/Rhy. Fig.1 (3 times)-с ритм. фиг.1 (3 раза)
let ring - позволить звучать
w/Rhy. Fig.2 (2 times - Gtrs. I & II)- с ритм. фиг. 2 (2 раза - гитары I и II)

Стр. 44

w/slide - с помощью слайда (метал. ободок на пальце)

Стр. 45

w/Rhy. Fig. 2 (1st 2 bars only) & Fill 1 - с ритм. фиг.2 (только два такта), потом заполнение 1
w/Rhy. Fig.4 (1st 3 bars only) - с ритм фиг.4 (только три первых такта) потом заполнение 2

Стр. 47

Growled - рыком, рыча
D.S.(take 2nd ending) al Fine

Стр. 48

Fast rock - быстрый рок
Play 12 times - играть 12 раз **slight P.M.** - легкое глушение струн

Стр. 52

grad. releas - постепенное опускание струны
steady gliss - равномерное скольжение

Стр. 53

slack - вялый
Play 7 times - играть 7 раз
Bridge - бридж, мост

Стр. 55

Slowly - медленно
Clean tone - чистым звуком **Harm** - флажолеты (натуральные)

Стр. 56

Vol. knob swell - громкость звука увеличивается

Стр. 57

w/distortion - с дисторшном **Distorsion applies to both gutars** -
обе гитары играют с дисторшном **Sinth. arr. for gutar** - партия синтезатора аранжирована для гитары
Gtr. IV is acous. - гитара IV -

акустическая

Стр. 59

Gtr.II notated to left of slashes - обозначения для гитары II слева от черты

Стр. 60

1st 4 bars only - только первые 4 такта

Стр. 61

2 times - 2 раза
1st 6 bars only - только 6 первых тактов

Стр. 62

Steady gliss. - равномерное глиссандо
Let ring till end - позволить звучать до конца

Стр. 63

Play 4 times - играть 4 раза

Стр. 65

A.H. pitohos: F# - искусственный флажолет, высота тона F#

Стр. 67

Gtr.II facet - гитара II замолкает **w/echo rpts** - с эффектом эхо **vib w/bar** - вибрато с рычагом

Стр. 68

Spoken - сказано
cont. in slashes - см. к стр.13
Depress bar befor striking note, then gradually return to normal position - опустите рычаг, возьмите ноту и постепенно отпускайте рычаг до нормального положения

Стр. 70

Tune down 1/2 step - настроить гитары на полтона ниже
Slow rock - медленный рок
Bass & drums - играют только ударные и бас

Стр. 73

1st 2 bars only - только первые 2 такта

Стр. 74

w/1st bar of Rhy. Fig.1 - с первым тактом ритм.фиг. 1

Стр. 76

freely - свободно
P.M. Refers to both gtrs. - P.M. относится к обеим гитарам

Стр. 77

Modertelly - умеренно
2nd time 1st note is struck, not tied - во второй раз первая нота берется ударом медиатора

Стр. 78

2nd time w/Riff A (3 times) - во второй раз с риффом A (3 раза)

стр. 81

Sim. (next 12 bars) - аналогично след. 12 тактов
Swell w/rol. knob using R.H. pinky - увеличение громкости с помощью вращения мизинцем ручки громкости на гитаре
cont. in Fill 1 - продолжение в заполнении 1

Стр. 82

Hold bend - держать подтяжку
grad. Releas - постепенно опускать
grad. bend - постепенно подтягивать

Стр. 83

trem. pick - тремоло медиатором
w/wah - с "вау"
Depress befor striking note - опустить рычаг перед тем, как взять ноту

Стр. 86

8va applies to Gtr. IV only - играть на

октаву выше только гитаре IV

Стр. 87

Drums - ударные
3rd time w/Fill 1 - 3й раз с заполнением 1
Play 3 times - играть 3 раза
Gtr.II notated to left slashes- цифра слева от черты для гитары II
Fdbk. - акустическая обратная связь
Fast - быстро

Стр. 88

Half time feel - обратный дубль

Стр. 89

end half time feel - конец обратного дубля
Fdbk.pitch : B - высота тона при обрати, связи: B
Let Fdbk. ring as chord decays-оставить ноту звучать с помощью обр. связи пока аккорд затухает

Стр. 90

Substitut Rhy. Fill 1 - подставлять ритм.заполнение 1
Resume Rhy. Fig. 2 - возобновить ритм.фиг. 2
1st 9 bars only - только 9 первых тактов

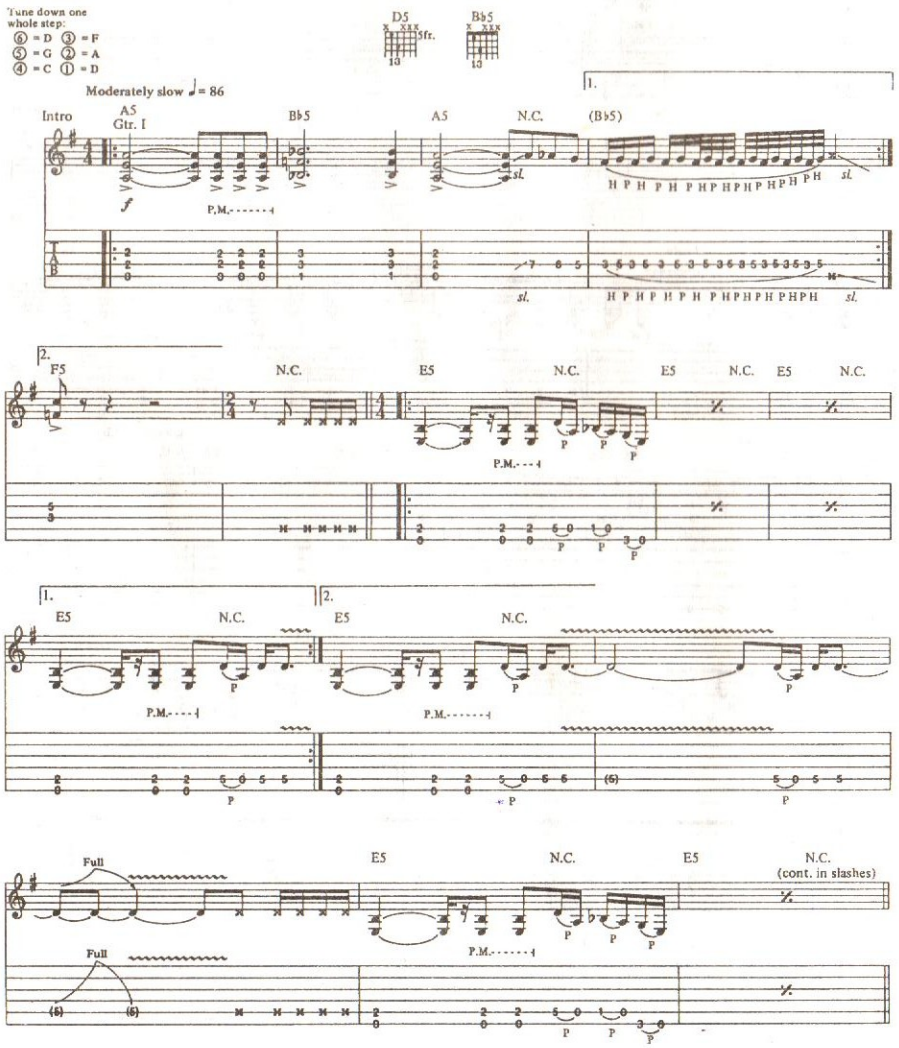
Стр. 92

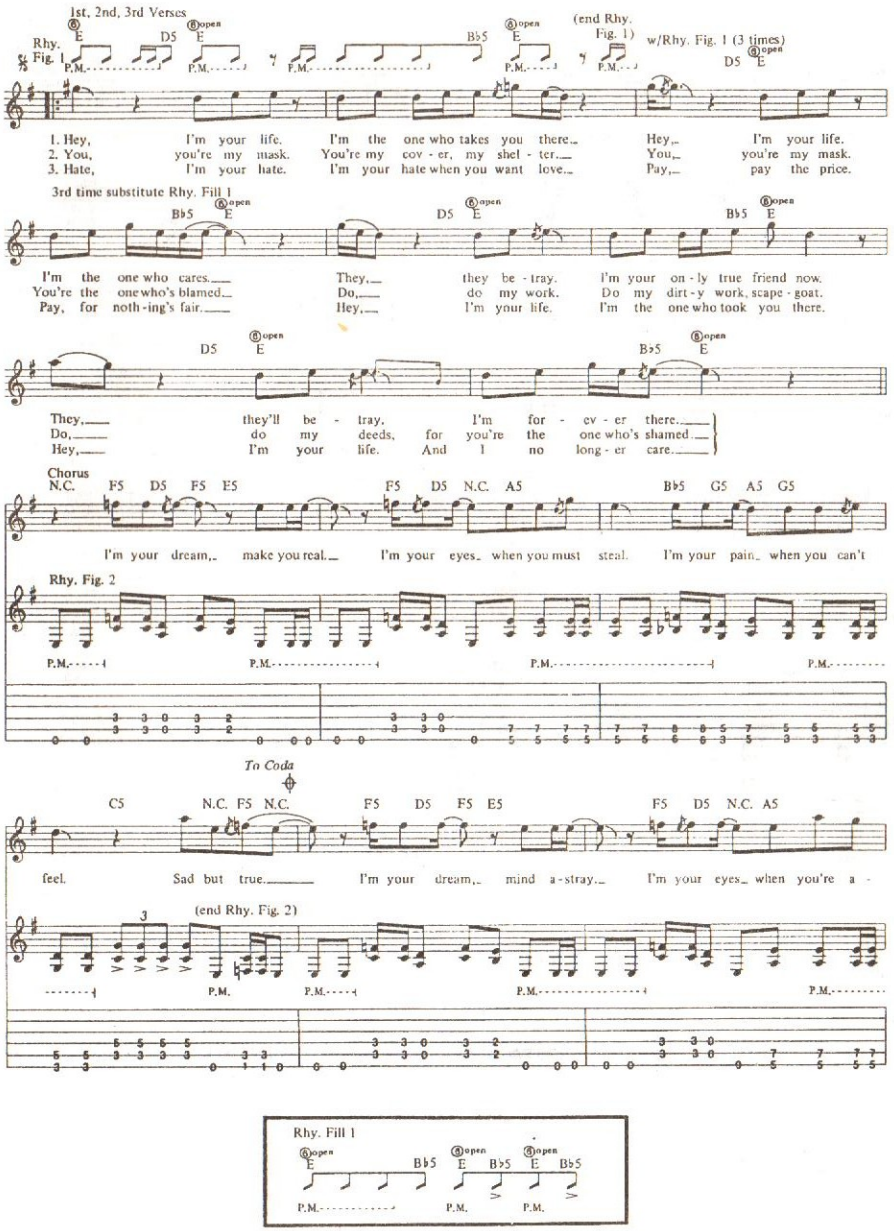
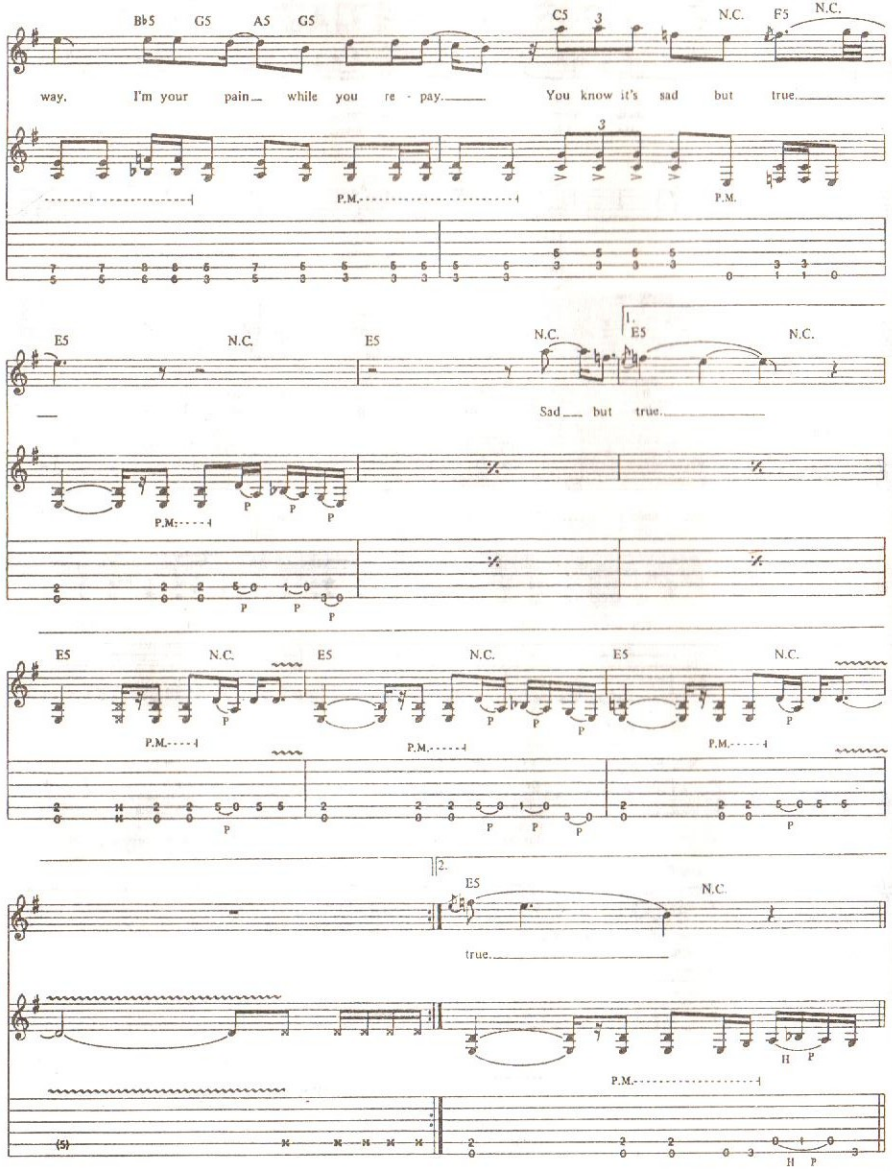
Vib. lover notes only - вибрировать нижнюю ноту
w/wah effects - с эффектом "вау"
wah off - выключить "вау"

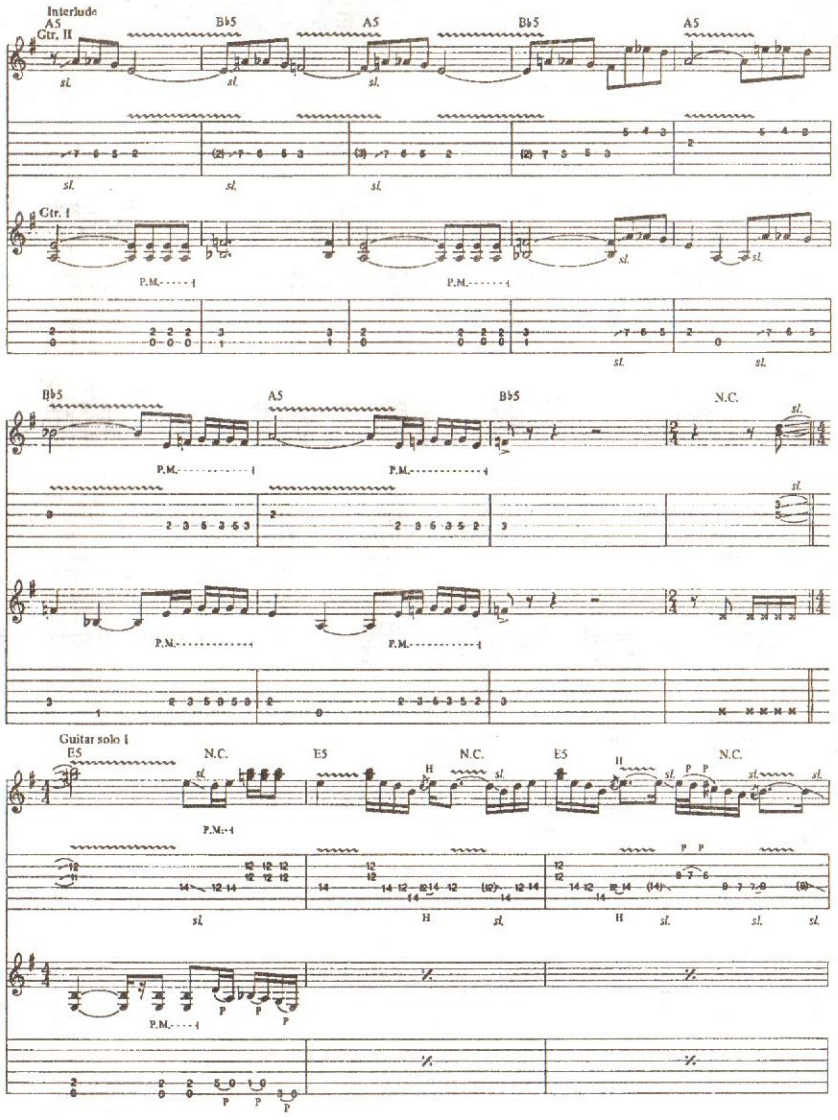
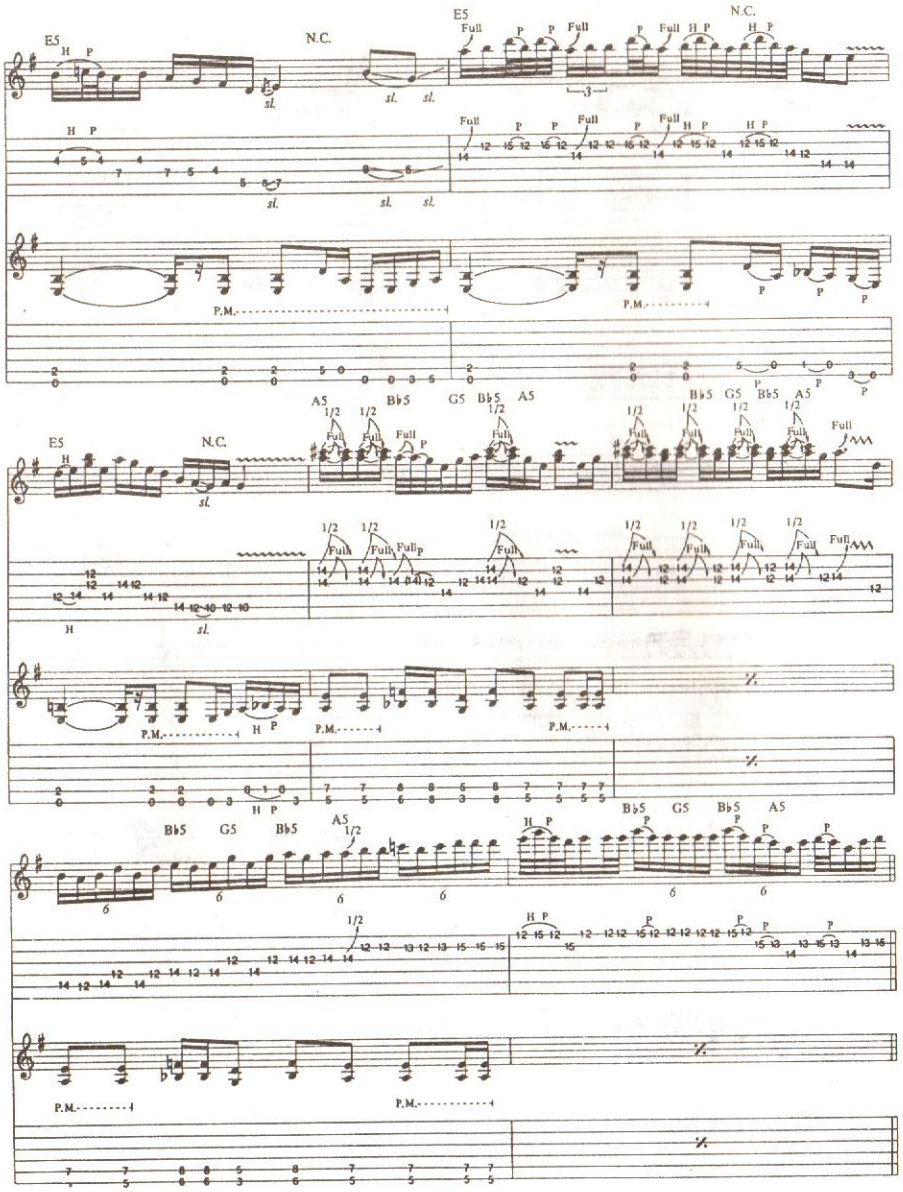
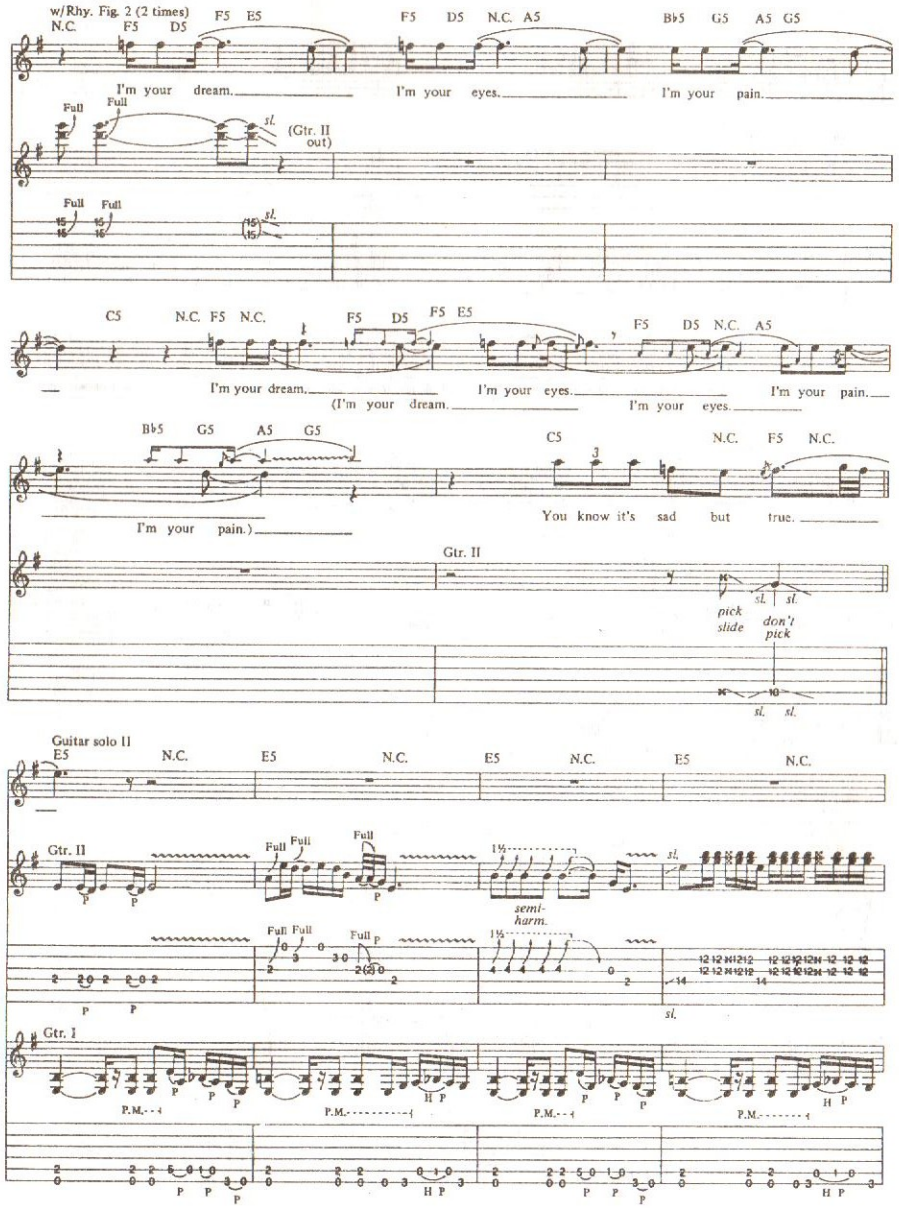
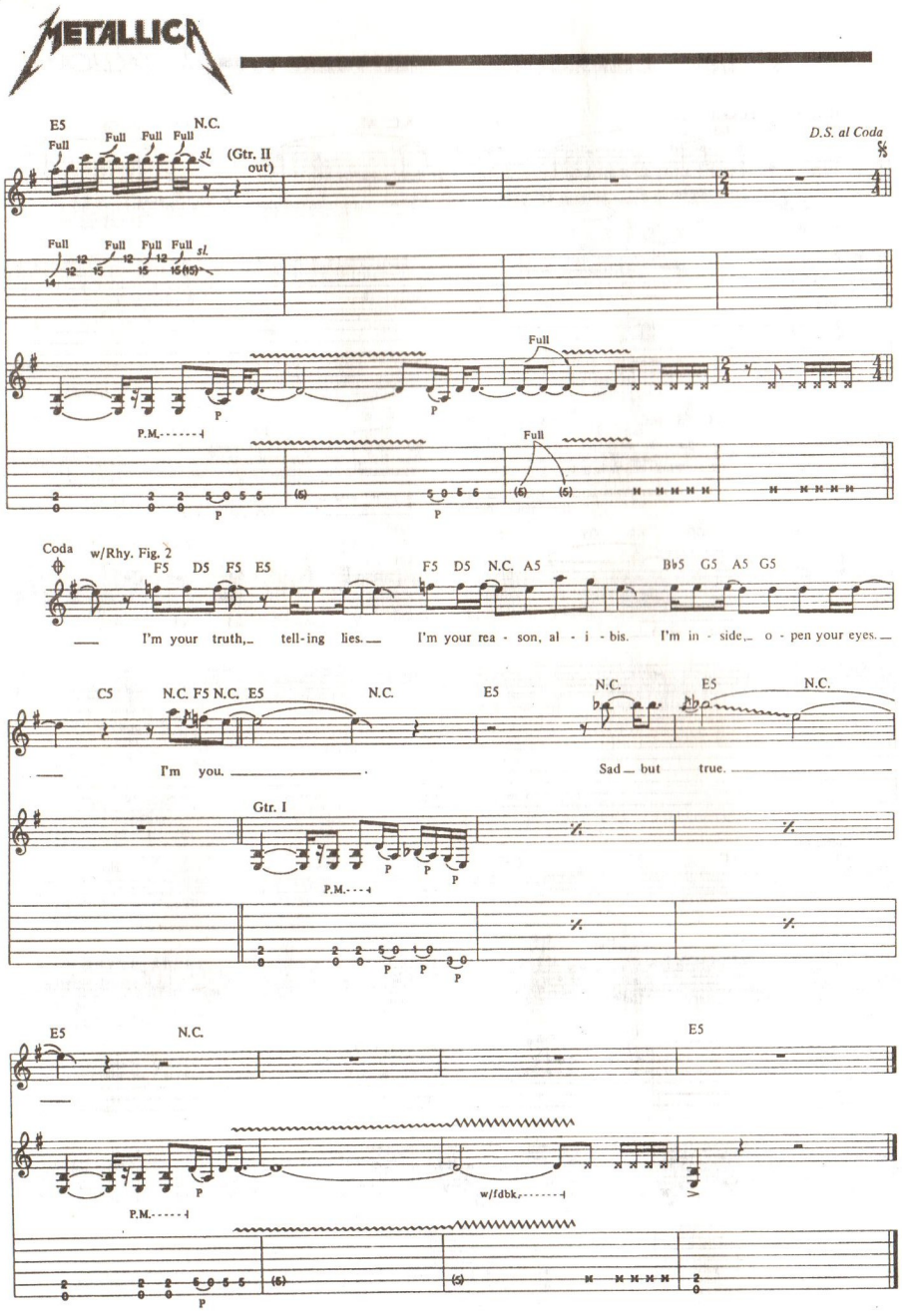
METALLICA

SAD BUT TRUE

Words and Music by
James Hetfield and Lars Ulrich





Bb5 G5 A5 G5 C5 N.C. F5 N.C.
way. I'm your pain while you re - pay. You know it's sad but true.
P.M.
P.M.
E5 N.C. E5 N.C. E5 N.C.
1.
Sad but true.
P.M.
E5 N.C. E5 N.C. E5 N.C.
P.M.
P.M.
P.M.
2.
E5 N.C.
true.
H P
P.M.
H P

Interlude
A5
Gtr. II
Bb5 A5 Bb5 A5
sl.
Gtr. I
P.M.
Bb5 A5 Bb5 N.C.
Guitar solo 1
E5 N.C. E5 N.C. E5 N.C.
H
P.M.

E5
N.C.
Full
P.M.
A5
Bb5
G5
1/2

w/Rhy. Fig. 2 (2 times)
N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5
I'm your dream. I'm your eyes. I'm your pain.
Full
(Gtr. II out)
C5 N.C. F5 N.C. F5 D5 F5 E5 F5 D5 N.C. A5
I'm your dream. (I'm your dream.) I'm your eyes. I'm your eyes. I'm your pain.
Bb5 G5 A5 G5 C5 N.C. F5 N.C.
I'm your pain.) You know it's sad but true.
Gtr. II
pick slide
don't pick
Guitar solo II
E5 N.C.
Gtr. II
semi-harm.
Gtr. I
P.M.

HOLIER THAN THOU

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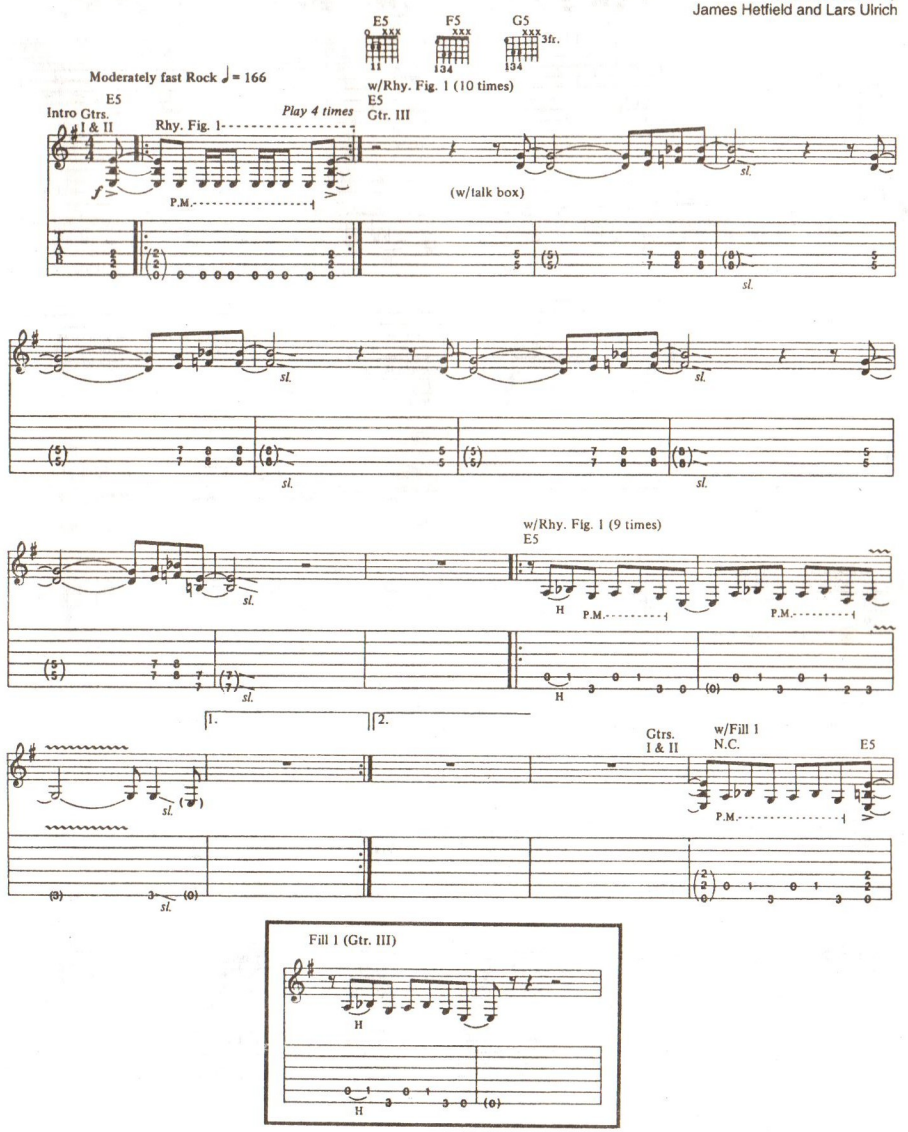
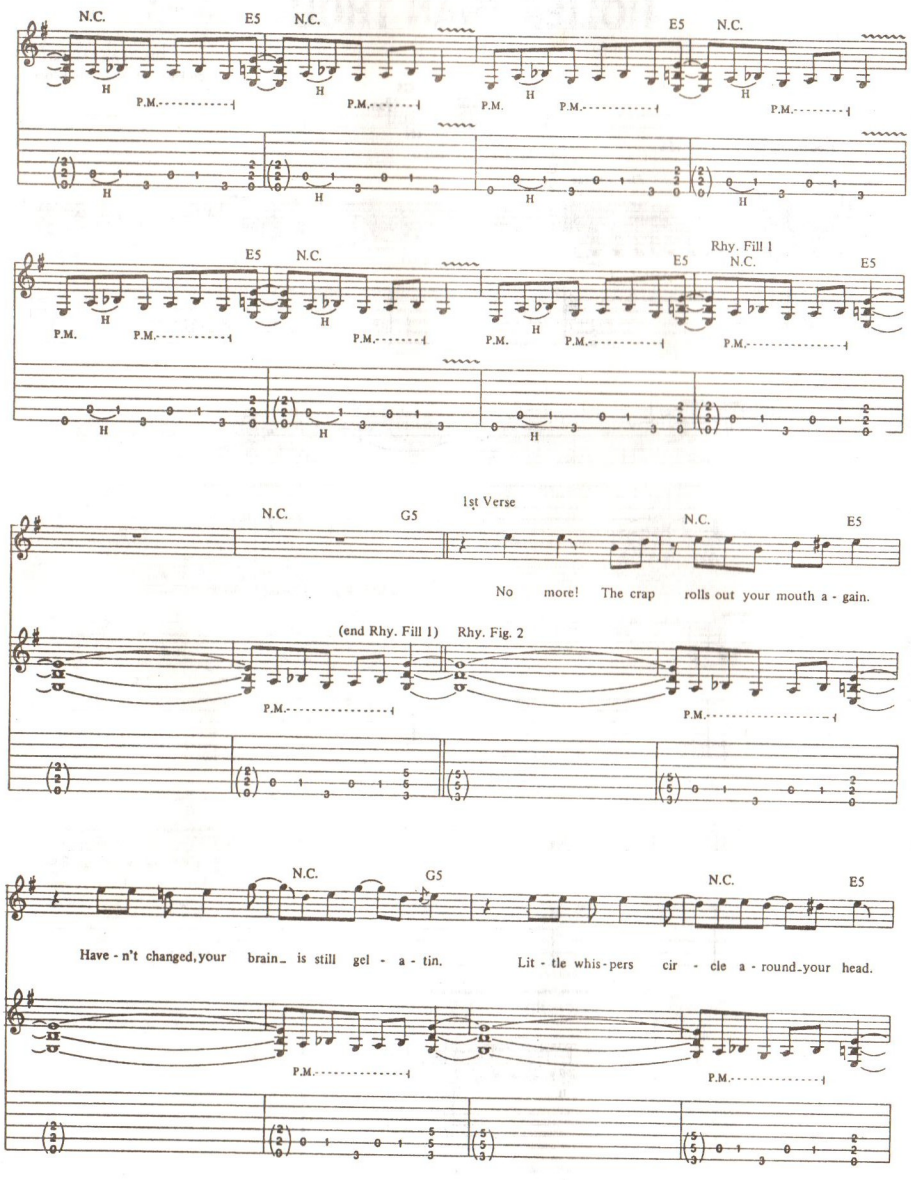
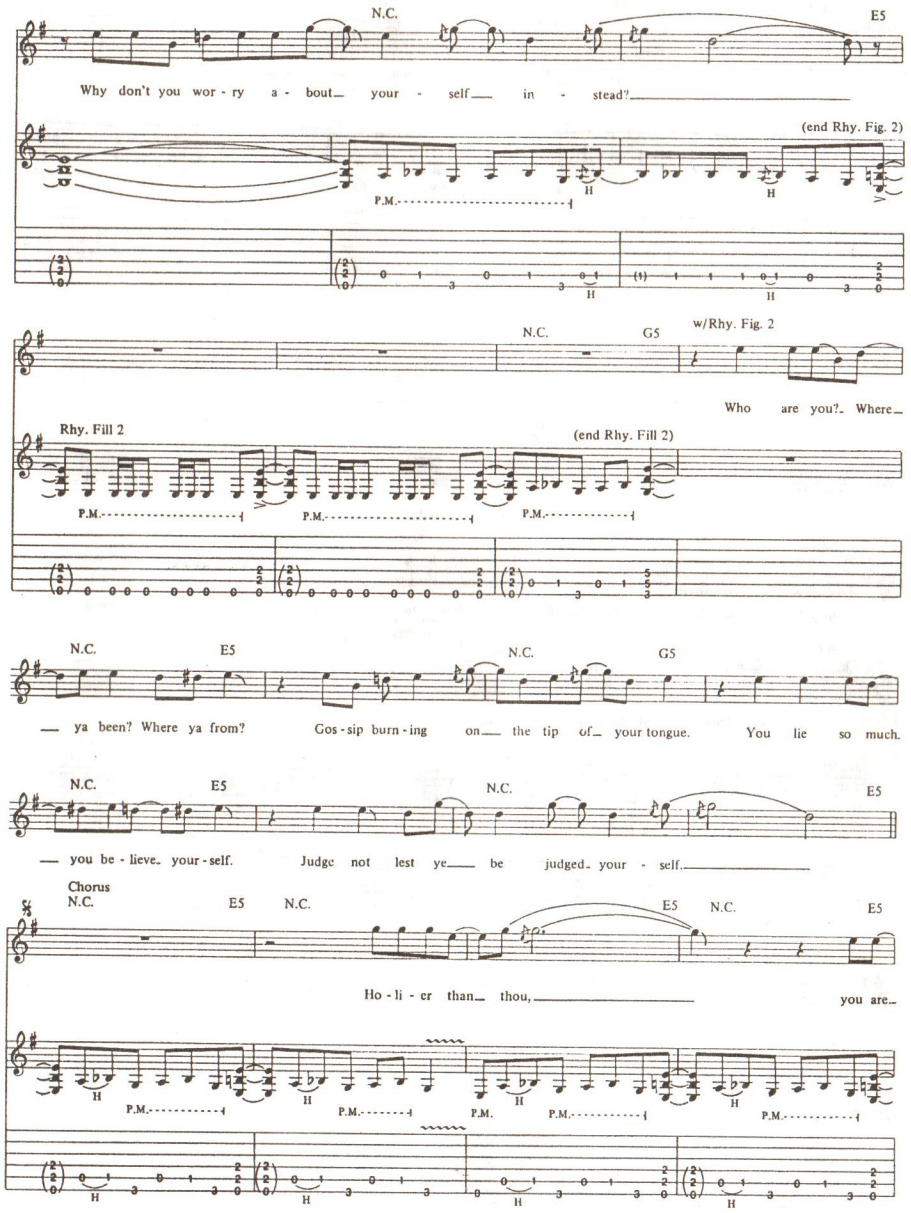

N.C.
E5
N.C.
E5
N.C.
P.M.
H
Rhy. Fill 1
1st Verse
G5
No more! The crap rolls out your mouth a - gain.
(end Rhy. Fill 1)
Rhy. Fig. 2
Have - n't changed, your brain_ is still gel - a - tin.
Lit - tle whis - pers cir - cle a - round_your head.

N.C.
E5
Why don't you wor - ry a - bout_ your - self_ in - stead?
(end Rhy. Fig. 2)
P.M.
H
w/Rhy. Fig. 2
G5
Who are you?_ Where_
Rhy. Fill 2
(end Rhy. Fill 2)
— ya been? Where ya from? Gos - sip burn - ing on_ the tip of_ your tongue. You lie so much.
— you be - lieve_ your - self. Judge not lest ye_ be judged_ your - self._
Chorus
Ho - li - er than_ thou,_ you are_